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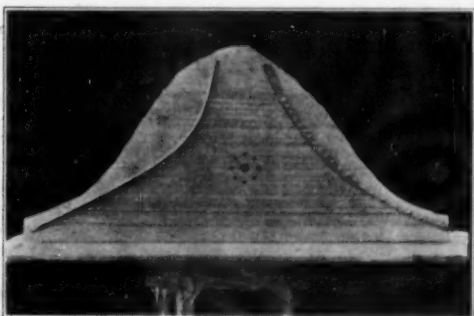
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BERLIN, W., November 22, 1908

What a strange country is Russia! All the world knows what a musical nation it is, ranking perhaps in this respect next to Germany; yet, how few outsiders know anything of the musical life of the Russian people at large. A great surprise was in store for Berlin the past week, the Russian Balalaika Orchestra (consisting of twenty-five musicians who play the balalaika, the domra and the gussli) creating a furore. Probably few readers of THE MUSICAL COURIER ever heard of these three instruments, until some of them were pictured in this paper several months ago. The balalaika is a primitive folk instrument having a tone very like that of the mandolin. It has three strings only and two of them are tuned, curiously enough, in unison, E-E, and the other is tuned to A a fourth higher, so the open strings give only two tones. It is a most curious method of tuning a string instrument. It would seem to give the performer very little scope, and yet it is astonishing what can be done on these three strings. The accompanying photograph shows us balalaikas of all sizes for soprano, alto, tenor and bass parts. The balalaika originated many centuries ago in Central Russia. The peasants made them themselves out of ordinary pine wood. W. W. Andreeff, of St. Petersburg, the leader of the orchestra, has improved the primitive balalaika, giving it a more powerful tone, although he has not changed the form of the instrument. The balalaika is to the Russian peasant what the banjo is to the American negro.

The domra is also a primitive instrument of later origin than the balalaika, although it has been in use in Russia for 500 years. It also has three strings, and is tuned in fourths. The little domra is tuned to E, A, D on the staff. In the illustration we see a group of domras of different sizes. The gussli is related to the harp and

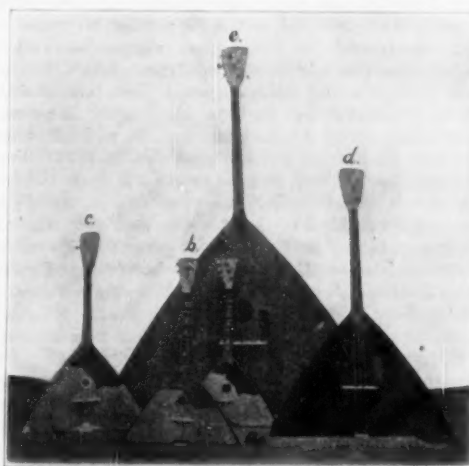


THE GUSSLI, A RUSSIAN INSTRUMENT OF VERY ANCIENT ORIGIN.

zither. It is played with the fingers like the harp. It is the most ancient of all Russian instruments. There are four different kinds of gussli, of which one is seen in the illustrations. This instrument, as well as the balalaika, was extensively played by the Russian peasants up to 1,000 years ago, but with the introduction of Christianity in the eleventh century they were practically driven out of use. The priests saw in these harmless contrivances instruments of heathenish origin which had always been used in connection with pagan rites, and they not only persecuted mercilessly every man, woman or child caught playing a balalaika or gussli, but they even punished with excommunication those who listened. So, for nearly 1,000 years, these primitive musical instruments that had been such a source of pleasure and consolation to the poor Russian peasants were practically exterminated. A few were preserved, however, and about twenty years ago W. W. Andreeff became acquainted with the balalaika, the domra and the gussli, and he not only became a proficient performer on the balalaika, but he organized an orchestra which he has brought up to a remarkable pitch of perfection; and by resurrecting these instruments he has introduced a new trade in his country, which affords hundreds of people a means of making a livelihood. It is said that 200,000 balalaikas and domras are sold annually

in Russia today. Mr. Andreeff himself is not interested in the commercial side of the venture; even in touring with his orchestra he does not concern himself with the financial outcome. All he cared for was to give new life to this old Russian folk instrument and to arouse in the people at large a greater interest in music, especially in Russian folk song lore.

The first concert, which was given at Scharwenka Hall, was a most agreeable change from the ordinary run of Berlin concerts. The orchestra played for the most part Russian folk songs arranged by Andreeff for the Balalaika Orchestra, but solo numbers were also heard on the balalaika and a duet was played on the gussli. These twenty-five Russians form a wonderfully efficient band of musicians. They play under Andreeff's direction with remarkable verve, precision and musical intelligence. These musicians are thorough artists. Their phrasing and their shading, in which every degree of nuance was observed, were astonishing. The blending of these strange instruments makes a quaint but very sympathetic and appealing tone color. No bows were used, the strings all being plucked with the fingers; yet the bass instruments brought forth tones of such sonority and of such a soft, beautiful quality that one often found it difficult to believe that they were not played with the bow. These strange tone combinations have inspired noted composers to write works for the Balalaika Orchestra. Glazounow has writ-



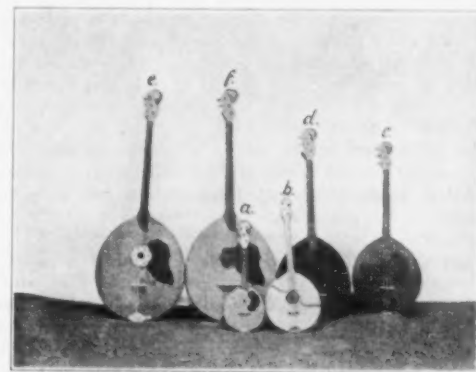
A GROUP OF RUSSIAN BALALAIKAS OF DIFFERENT SIZES FOR SOPRANO, ALTO, TENOR AND BASS PARTS.

ten a fantasy for it. Of course, they do not play classical music, it being the purpose of Andreeff to dispense Russian folk music with his strange band of musicians. The renditions of the soloists were admirable, both the balalaika and gussli performers revealing themselves as veritable virtuosi in the best sense of the word. The instrumental numbers were varied by several Russian lieder sung by Lydia Ilyna, who displayed a superb contralto voice and a soulful delivery. It was a most enjoyable evening.

Those who attended the performance of Brahms' "German Requiem," given by Siegfried Ochs' Philharmonic Chorus on Wednesday evening, heard something to be remembered as long as they live. It was the greatest rendering of this immortal work I ever heard, and it certainly was one of the greatest oratorio performances ever given anywhere. In the singing of the chorus and in the playing of the Philharmonic Orchestra under Ochs' genial direction, there was absolutely nothing to be criticised. It is always with pleasurable anticipations of an exceptional order that the overworked Berlin critics wend their way to these concerts of the Philharmonic Choir, for they know from experience that here, at least, an evening of absolute and intense enjoyment awaits them. I have written so often about this, the world's most perfect mixed chorus, that it is not necessary to go into detail here. Siegfried Ochs had one of his most inspired evenings, and everybody who knows him and his organization will readily understand what that means. The solo parts, sung by Mrs. Grumbacher-de Jong, soprano, and Putnam Griswold, bass, were in efficient hands. The requiem was preceded by Bruckner's 150th Psalm for chorus, orchestra and soprano solo, which was given here for the first time. This short work, which was written during the last years of the composer's life, bears the unmistakable Bruckner stamp.

Georg Schuevoigt, the Finn, who was until recently leader of the Kaim Orchestra, of Munich, is a conductor in whom there is a happy blending of poetry and temperament; and to these attributes are added musicianship of the first order, supreme command of the technical resources of the conductor's art and the power of inspiring his men to do their best. His interpretation of the Beethoven C minor symphony was magnificent. He conducted from memory and it was discernible to everyone that he

was completely lost to the world and wholly absorbed in the rendition of the music. In the matter of tempi and nuances he revealed wonderful judgment; technically he screwed the Blüthner Orchestra up to a high pitch of excellence; every little detail was admirably worked out.



A GROUP OF DOMRAS, SHOWING THE DIFFERENT SIZES FOR FOUR PART PLAYING.

yet the conductor never lost sight of the structure in its entirety and gave us a portrayal of it as a whole, individual, and full of vitality. He received an ovation.

The "Leonore Overture No. 3," which preceded the symphony, was also given an admirable rendition. Schuevoigt has magnetism—that potent something that makes itself felt as soon as the first note is played. He has contact with his orchestra and with his audience. The rest of his program consisted of the Vorspiel and Liebestod from "Tristan and Isolde" and Liszt's symphonic poem, "Les Preludes," in both of which he fully kept up to the high standard which he set for himself in the Beethoven numbers. So my representative informs me. I could not hear these numbers myself because of the Mottl concert at the Philharmonie, which occurred at a later hour on the same evening.

Felix Mottl, whose enormous success here last year with the "Eroica" is still so fresh in our memories, was greeted by an immense audience at the Philharmonie. When I arrived there he, too, was playing the C minor symphony, and a grand performance it was. About a conductor and musician who sits as firmly in the musical saddle as does Felix Mottl the critics cannot have much to say. His broad experience as well as his natural musical intelligence could not fail to dictate to him the right way of interpreting Beethoven. Personally, I received the greatest impression from his reading of the "Ride of the Valkyries," which was simply wonderful. I do not remember ever before to have heard it given in concert with such precision and verve. The effect was overpowering. The other numbers of the program were Beethoven's first "Leonore" overture, Schubert's "Der Tod und das Mädchen," "Die Allmacht," and Wotan's "Farewell," and the "Magic Fire" from the "Walküre." Anton von Rooy was the soloist. He was vocally not well disposed; his tone production was lacking in purity and his intonation was occasionally faulty, he having a tendency to sing too flat. However, his conception of Wotan's "Farewell" was of imposing grandeur. Mottl again scored a huge success.

Francis Macmillen's fourth and last concert was given last evening at the Singakademie, with the assistance of the Philharmonic Orchestra, before a large and enthusiastic audience. Macmillen has played here twice with piano and twice with orchestra. Last evening he played the Beethoven and Paganini concertos, works so different in character and contents that two absolutely different styles of playing are called for, for adequate interpretations. The Paganini concerto suits Macmillen better. He gave a splendid reading of it; a reading distinguished by fluency and certainty of technic, breadth of tone and a display of temperament of the kind that arouses the masses. It was a virtuoso performance in the best sense of the term and earned for the American violinist tumultuous applause. The choice of Beethoven shows that Macmillen has lofty aims and that he takes his art seriously. Aside from too slow tempi, he gave a very satisfactory rendition of this, the greatest of all violin concertos. His conception was legitimate and thoroughly artistic; the cantabile parts were played with good taste and feeling and the passages were given with certainty and verve. Macmillen has now been heard here in four concertos, the Sinding and Mendelssohn, besides the two mentioned above, and in numerous other works, in which he demonstrated that he is an eclectic and versatile artist. The climax of his public success was attained last evening with the Paganini concerto.

After one of the most exquisite Mozart performances I ever heard, the new Pfitzner piano quintet, which fol-

lowed at Bechstein Hall, on Tuesday evening, seemed a desecration of the program. The Mozart number referred to was the string quartet in E flat, composed in 1783 and dedicated to Haydn. The rendering of this by the Rosé Quartet, of Vienna, was so perfect, so exquisite, so finished, so thoroughly in keeping with the character of the delightful work that the audience was quite carried away. I have never heard a string quartet play Mozart so admirably, not excepting the Joachim. Rosé and his men have far more finish and chastity of style than the Bohemians, whose forte lies in interpretation of Smetana and Dvorák. The Pfitzner quintet, of which this was the first public performance, and in which the composer officiated at the piano, is one of those philosophic, pessimistic modern works which afford the listener very little opportunity for enjoyment.

On the same evening, Francisco d'Andrade, the famous Portuguese baritone, gave a concert at Mozart Hall, which was only moderately well attended. D'Andrade, the greatest of Don Juans and the most wonderful virtuoso on the stage in the leading baritone roles of the standard Italian opera repertory, is not a strong magnet as a concert singer. He was in admirable form on Tuesday evening and he sang better than he has done in Berlin for several years past. His program comprised old Italian numbers, a group of German lieder and modern French and Italian songs. His pronunciation of the German is far from perfect and he is not wholly en rapport with the German lied, but in the Italian pieces he was wonderful. He is a consummate vocal artist and he has a brilliant, glowing style. He was enthusiastically acclaimed.

Maria Avani-Carreras, the Italian pianist, who has recently been touring with marked success in Scandinavia, brought herself again to the notice of the Berlin public and press in a recital at Beethoven Hall that proved a triumph, and that entitled her to be classed in the first rank of women pianists. Madame Avani has a beautiful touch, a clear, limpid technique, a refined sense of the fitness of things artistic and a soulful delivery. The works by Chopin, Franck, Ravel and Saint-Saëns, in which I heard her reveal her many excellent pianistic and musical qualities in their best light. Her program consisted of the Beethoven A flat sonata, op. 110; Liszt's "Liebestraum," No. 3; Mendelssohn's "Spinnerlied," and the Schubert-Tausig "Marche Militaire." The artist received a warm welcome on the part of the public.

Concertos for two celli are rarely met with in musical literature, yet strange to say, we are having two such novelties presented to us almost simultaneously. At the second Panzner concert a new concerto of this kind by Julius Klengel was played by Anton Hekking and his star pupil, Max Froelich, and at the next Nikisch Philharmonic concert we are to hear another work of the same sort by Emanuel Moor played by Pablo Casals and his wife. The Klengel double concerto shows the hand of a master of his instrument. None but a cellist could write such adaptable music—music that lies well and sounds well. In contents the work is of little musical import, but the slow movement is pleasing, and all three movements are grateful for the performers. The concerto is very discreetly instrumentated, so that the tones of the solo instruments always stand out in bold relief. It was played in a masterly manner by Hekking and Froelich. Hekking was superb in tone, technique, style and temperament. Froelich also made a splendid impression. He has a firm, sure technique and manner of handling the bow that reveals the Hekking training, and he displayed superior musical knowledge and excellent taste. He combines warmth with intelligence, and he is to be congratulated upon making his Berlin debut under such favorable auspices. Both artists were loudly applauded. The other novelty was Leo Blech's poem, "Die Nonne," an early work of the well known composer-director—a work in which independence of ideas and individuality of treatment are lacking; still it contains much that is commendable and augured well for later efforts, and Blech has fulfilled what he promised. The Beethoven

A major symphony and the "Freischütz" overture made up the rest of the program.

Alexander Heinemann's first song recital of the season drew a large audience to Beethoven Hall. The distinguished baritone was heard in numbers by Bach, Beethoven, Mozart, Loewe, Franz, Mendelssohn, Kienzl, Erich Wolff and Hugo Wolf. He has lately returned from a taxing concert tour through Scandinavia, but his voice showed no signs of wear and he seemed to be in excellent vocal condition. Although Heinemann's organ is noted for its volume and penetrating power, he produced one of his greatest effects at this concert by his charming use of the sotto voce in Mendelssohn's "Gruss." Heinemann can sing the most exquisite pianissimi as well as thunderous fortissimi.

Another singer of genuine artistic merit, as my representative tells me, is Mme. Iduna Walter-Choinanus. She has a voice of unusual sweetness and timbre, and her singing is very refined and spirituelle. She is a most sympathetic artist.

Ferencz Hegedüs, the Hungarian violinist, although a pupil of Hubay, evidently has taken Ysaye as his model, for his playing suggested the great Belgian master in many ways, though he is far removed from the majestic power of the king of living violinists. Hegedüs draws a pure, sweet tone and he has an excellent command of the fingerboard. He has warmth also, although it is rather a subdued kind of inner glow than a brilliant blaze. He is a very legitimate artist, there being nothing tricky, nothing of the charlatan about him. There was a predominance of the old masters on his program, which included the Mozart G major and the Tartini D minor concertos and Vivaldi's ciaccona, which has been so often heard here of late. The two concertos are among the weakest compositions of their authors, and, after all, these old works are acceptable only in homeopathic doses. He also played Lekeu's G major sonata, the adagio and presto from Sinding's A minor suite, Tchaikovsky's "Sérénade Mélancolique," and Hubay's "Pleona nota." Hegedüs gave a beautiful performance of the Tchaikovsky piece, which thoroughly suits him. The violinist was very ably supported by Paul van Katwijk, the Dutch pianist, who revealed himself an excellent musician and an admirable player.

Two American composers got a hearing on the program of a concert given here by the Tonkünstler Verein at the Hochschule on Thursday. Theodore Spiering's six new songs were sung by Maria Eschment, and Louis Victor Saar's piano quartet was played by Theodore Spiering, violin; Benno Schuch, viola; Fritz Becker, cello, and Ella Jonas, piano. Spiering and Miss Jonas then joined forces and played Hugo Kaun's new sonata for violin and piano. I was not present, but I am informed that the artists all did excellent work, and that the three novelties were enthusiastically received.

The debut of Jascha Bron, the young Russian violinist, was not wholly satisfactory. True, the immense talent of the player was apparent, and he has an unusual amount of temperament, but his playing is too uncivilized, too wild, to appeal to cultured audiences. The boy has a remarkable left-hand facility, without which, of course, he could not have played such a big program, which was made up of the Brahms and Tchaikovsky concertos and the Lalo Spanish symphony. But he was ill advised in the choice of his selections; the Lalo suits him well, but he is not ripe for Brahms and Tchaikovsky. Young Bron is a tremendous talent, and if he could study a few years longer with a great master, he ought to become one of the greatest violinists of his day. But he is very poor. Berlin is full of great talents going to waste for want of a little money with which to educate themselves. It is a sad state of affairs.

Zofia Janczewska and Nicolas Lambinon joined forces at Beethoven Hall last evening, playing three sonatas for

violin and piano by Beethoven, Sjögren and Bossi. My representative informs me that the two artists gave excellent renditions of these three works. The pianist has a fluent and sure technique, a beautiful tone, and she plays with musical intelligence and feeling. Her natural gifts have been admirably trained in a good school. Lambinon, the concertmaster of the new Blüthner Orchestra, a disciple of the Belgian school, is a very fine violinist. He was recently heard here in a concert of his own, when he made a very good impression.

Mr. and Mrs. Saul Liebling gave a reception and supper in honor of Felix Mottl at their home after the Mottl concert on Thursday evening, to which some forty guests were invited. Many prominent people from the artistic world were present, including Prof. Strakosch, Etelka Gerster, Otto Lessmann, Mr. and Mrs. Harry Walden, Mr. and Mrs. Julius Lieban, Director and Mrs. Landecker, Mrs. Hermann Wolff, Mr. and Mrs. Herbert White, Mrs. Godowsky, Professor Spangenberg, Geheimrat and Mrs. Hoffmann, Mrs. Metzel, Cornelia Rider-Possart, Maurice Aronson, and Ferencz Hegedüs. Mottl proved to be a most amiable "Gesellschafter"; everybody was in an animated mood and a very enjoyable evening was spent. Strakosch, a cousin of the late Maurice Strakosch, the teacher and brother-in-law of Adelina Patti, has heard all the great artists of the last fifty years, and he told me on this occasion many new and interesting anecdotes of celebrities of the past. Mottl, too, is a good storyteller.

Apropos of anecdotes, here is a good one I heard the other day about Wieniawski and Joachim. It was told me by Dr. Margulies, formerly of Odessa, who was an intimate friend of Wieniawski. He got it from Wieniawski himself. Joachim once said to Wieniawski—the two violinists were warm friends—"I have a great deal of sympathy for your compositions, and I often wish to play them in public, but I dare not." When questioned by Wieniawski as to the reason for this, Joachim said: "You see, the world looks upon me as the great classical violinist, and I have to live up to my reputation and play the classics. The other day I was asked what was the difference between you and me." "And what did you say?" questioned Wieniawski. "Nothing," replied Joachim. "What would you have said in my place?" "If that question had been put to me," answered the great Polish violinist, "I would have said you are the greatest classical charlatan and I am the greatest modern charlatan."

Theodore Spiering has written six études for violin which have been published by Lauterbach & Kuhn, of Leipzig, and which have called forth the warmest praise from numerous eminent violinists. I recently heard Spiering play these études. The first one, dedicated to Henry Schradieck, is one of the most interesting, and musically perhaps the most valuable. It has a fourfold purpose: First, it is a study in double stops, abounding in thirds, fourths, fifths, sixths and octaves; second, it brings out a second voice against these double notes, this voice being for the most part an organ point; third, it calls for a skillful use of the right arm in crossing the strings, in order to bring out distinctly both voices; and fourth, it has underlying melodic ideas and is not written merely as a technical study. The second étude, dedicated to Bram Eldering, is chiefly a bowing study for acquiring the backward movement of the hand and wrist in rapidly changing strings in legato bowing; it also gives the left hand a great deal to do. Number three, dedicated to Carl Flesch, a study in fingered octaves, is practically unplayable, but it affords the violinist splendid material for study. Number four, dedicated to Jacques Thibaud, is a tremolo study, something after the manner of the Paganini G minor caprice. It is melodious and grateful, and is the most pleasing concert number of the six. Number five, dedicated to Fritz Kreisler, is written largely in the first position and is intended chiefly to develop

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and strengthen the left hand. It is all in sixteenth notes and played at the tempo designated is very taxing on the fingers. Number six, which is dedicated to Henri Marteau, is a study in double stops and triplets. The bow is manipulated at the frog throughout the entire piece. It is full of left hand intricacies, which are so great that considerable freedom must be allowed the player in point of time; otherwise parts of it would be impossible of execution. For left hand work all of these six studies are exceedingly difficult, but Spiering's bowing scheme in them is comparatively simple; at least, he maintains throughout the length of each study the kind of bowing indicated at the beginning. These studies form a valuable contribution to contemporaneous literature for violin solo, and advanced violinists will find them interesting and profitable. They show that Spiering is not only a master of his instrument, but that he also has ideas and a pleasing, melodic flow in expressing them.

The critics on the Berlin papers are all supposed to be excellent musicians, and yet two curious things suggesting the contrary have happened here during the last few days. Hubermann played Spohr's seventh concerto in E minor. The program announced that it was in the key of G major. The leading critic of one of the biggest Berlin dailies, in commenting upon Hubermann's performance, said that "the artist was at his best in Spohr's G major concerto." Yet it required no great musical intelligence to discover that the opening movement of the work was in the key of E minor. Another critic, in speaking of Hegedüs' concert, said that the violinist "omitted number five from his program altogether." This was the Sinding adagio and presto. Hubermann did not omit this number; he changed the numbers about, playing six first and five last.

Barton Piersol, formerly a pupil of that admirable voice producer of New York, Elizabeth Clark Sleight, has arrived in Berlin, where he intends to remain for two years to complete his studies with Georg Ferguson. He is preparing for opera.

George Szell, the latest violin prodigy, who recently created a sensation in Dresden when he played at the Royal Opera House with the Court Orchestra, under the direction of Von Schuch, will soon be heard here. He has announced three concerts.

Alexander Siloti is giving an interesting series of seven symphony concerts at St. Petersburg this season, at which he will bring out a large number of Russian novelties. He will also play Noren's "Kaleidoscope Variations," Strauss' "Till Eulenspiegel," and works by Elgar, Sibelius and other international contemporaneous composers.

Madame Schumann-Heink is in town. I had a chat with her Wednesday evening at the Siegfried Ochs concert, which she attended. The great diva was in the best of health and spirits and she seems to be thoroughly enjoying her season in Germany. Next Monday she will

sing in the Hamburg production of Converse's new oratorio, "Job"; on December 1 she will give a song recital in the large hall of the Philharmonie, and on the 3d she will make her first appearance at the Royal Opera, as Ortrud in "Lohengrin."

The tickets for the first performance of the "Ring" at Bayreuth, beginning on July 22 at next season's festival, have already all been sold.

Lorenzo Perosi, who has hitherto confined himself to oratorios, is said to be at work upon an opera, "Romeo and Juliet," to which he has himself written the libretto.

"Pelleas and Melisande" is a flat failure here as far as drawing power is concerned. The last performance was attended by scarcely 100 persons, and it will soon disappear from the repertory of the Comic Opera. A tiny minority of the critics found much of interest in the music, but the rest condemned it.

ARTHUR M. ABELL.

The Berlino Trio.

[From the Continental Times, Berlin.]

David Berlino, the nine year old American boy pianist, played at the big musicale given by Mr. and Mrs. Arthur M. Abell, of Luitpoldstr., and created a sensation through his masterful playing of the G major concerto of Beethoven. Among the one hundred and fifty guests were some of Berlin's best known artists and they were lavish in their praise of the wonderfully gifted boy. A few months ago little David, with his two brothers, aged six and four, who also are wonderfully gifted, were commanded by the Empress of Germany to appear at the Palace, and so pleased and surprised her Majesty that she bade them return two weeks later and play before the Emperor. On that occasion the whole Royal Family was present and for an hour and a half the children and their mother were kept and entertained at the Schloss. The "baby" four year old played, by heart, a two part invention of Bach and some other piano pieces; Robert, six years old, a fantasia of Caerny, and David the "Capriccio Brillante" of Mendelssohn for piano and orchestra; they also played a trio for piano, violin and cello, David playing the piano part. While the piano playing, and also the trio playing of the two younger children gives evidence of their fine, innate talent, the highly developed, brilliant technique and the finished, artistic playing of the elder boy are absolutely remarkable, even in these days of so-called prodigies.

David Berlino bids fair to duplicate the European successes of that wonderful little genius Pepito Arriola; both are pupils of Alberto Jonás, and are ardent in their praise of and devotion to their master. Three years ago Alberto Jonás, while making a concert tour of the Western States was asked to hear David and his brothers play; this happened in Salt Lake City. The celebrated pianist was greatly impressed with David's talent and offered to accept him as a pupil. Two years ago Mrs. Berlino, then in America,

wrote to Jonás reminding him of his promise and announcing that she would come with her children to Berlin to bring David to him. This she did last year and the progress of the American lad has been nothing short of marvelous. David Berlino is to appear in public in Berlin, with orchestra, next season. He and Pepito Arriola (who also has twice played before the Emperor and the Empress) are great friends and one of the most interesting features at the bi-monthly Vorspiel class of Alberto Jonás is to see these two wonderful boys, in the midst of some thirty talented students of all ages and nationalities, silently and critically listening to each other's playing.

Sauer's Farewell Recital Today.

Emil Sauer will make his last appearance in New York at Mendelssohn Hall this Wednesday afternoon, December 9. His program follows:

Five sonatas (from the collection of 25 sonatas edited by Emil Sauer) Scarlatti
Sonata, C minor Liszt
Fantaisie, op. 49 Chopin
Nocturne, op. 15, No. 1 Chopin
Study Chopin
Scherzando Sauer
French Serenade Sauer
Lichtelfen (Concert Study, No. 10) Sauer
Paraphrase de Concert sur l'opera, Eugen Onegin, Tchaikowsky-Pabst

The present is Mr. Sauer's farewell tour of America, and this will positively be his last recital in New York City.

Christine Miller in "The Messiah."

Christine Miller, one of the favorite singers with clubs and societies in the Middle West, has been especially successful singing the contralto parts in "The Messiah." During the month of December, Miss Miller has already three engagements closed to sing in performances of Handel's great oratorio, the first with the Evanston (Ill.) Musical Club, December 17; the second with the Philharmonic Club, of Minneapolis, on Christmas night, and the third with the Arion Club, of Milwaukee, December 29.

Petschnikoff in New York and Philadelphia.

Petschnikoff, who played at the Metropolitan Opera House last Sunday night, will play there again next Sunday night, December 13. December 11 and 12, the Russian violinist will appear as soloist in Philadelphia with the Philadelphia Orchestra, playing the Tchaikowsky concerto at both concerts. Monday morning, December 14, Petschnikoff is to be one of the attractions at the Bagby musicale at the Waldorf-Astoria.

A new bi-monthly journal entitled La Musique Internationale will shortly make its appearance in Brussels. Articles will be given in French, German and English.

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35, Weymouth St.,
London, W., November 25, 1908.

At the third of the London Symphony Orchestra concerts last Monday evening there were two soloists, Alfred Hobday playing the solo viola part in Berlioz's "Harold in Italy." Miss Davies was the pianist, and, as usual, Dr. Richter conducted. The program included the "Tannhäuser" overture, Strauss' "Till Eulenspiegel" and Brahms' piano concerto in B flat.

While there are quite a number of recitals, concerts and other musical events, the season this autumn cannot be said to equal in volume what usually occurs in London at this time of the year. The orchestral concerts seem to occupy the foremost position now, and there is always a large audience whenever one takes place. The Philharmonic Society is giving seven concerts this winter, so that with the London Symphony and Queen's Hall orchestras, there is no lack of good music to be heard. During December and January things will be very quiet in music, even more so than in past years, and few important concerts will take place in those months, after the first week or so.

A well known musician who has just returned from America, one who knows well the exact state of musical affairs in England and on the Continent, has expressed the following complimentary opinion: That the best music in the world is demanded by Americans, that the standard required is higher there than in any other country, and that Americans—that is, the public—are far more educated in music than any other people. His advice is that musicians about to visit America should remember these conditions, and not make the tour unless they have the qualifications required, or a sure disappointment awaits them.

In the sonata for two pianos by Mozart, Cernikoff will be assisted by his pupil, Heinrich von Wesdehlen, at his recital on Thursday evening.

Guy Woodard, a violinist well known in Chicago, where he taught in one of the musical colleges, is now in London for a few weeks before returning to America. For the past three and a half years Mr. Woodard has been studying on the Continent, and has played at some private musicales here. He will reside in Chicago, resuming teaching early in the coming year.

Arthur Alexander, an American tenor, who was heard here last year, gave a recital at Aeolian Hall last Friday evening. That Mr. Alexander is also an accomplished pianist was shown by his playing of his own accompaniments, which gave an additional charm to his rendering of his program. The program was well arranged to show the versatility of this singer. "Where'er You Walk," "Caro Mio Ben" and "Una furtiva lagrima" for the first group, then von Fichtlitz's cycle of ten songs, "Eliland"; a group of five French songs followed, and there were four English ones to end the recital. The critic of the Daily Telegraph said: "His beautiful voice has gained greatly in color as well as in strength, and this, combined with amaz-

ing breath control and a high sense of phrasing, make him a most interesting singer." The Referee critic was equally complimentary: "Mr. Alexander, an American tenor, who delighted his audience by the fine quality of his voice and artistic interpretation of a collection of songs by various composers, with whose intentions he always seemed to be in sympathy." During the past few weeks Mr. Alexander has sung at many private musicales, and has some important bookings for the winter and summer. With the New Symphony Orchestra, he will sing the tenor part in Berlioz's "Te Deum," and goes to Paris with the orchestra to sing in Bantock's "Omar Khayyam," the first part of which is to be given there. In June, when Delius' "Mass of Life" is produced for the first time, Mr. Alexander is to take part. The new year will be an important one for this singer, for early in January he is to be married to a young lady from Portland, Ore. The honeymoon is to be spent in the South of France.

The program sung by Horatio Connell last Friday afternoon was of special interest to the friends of the baritone, for at that time he essayed several Italian numbers, which he had not previously sung in public. Mr. Connell has hitherto been known as a singer of German lieder and English songs, for both of which he has made a fine reputation, but like all successful singers, he is ever striving



HORATIO CONNELL IN SOUTH WALES INDULGING IN HIS FAVORITE SPORT.

to enlarge his repertory, and there is no doubt that the Italian songs were eminently suited to his voice and style. They were "Nel cor piu non mi sento" by Paisiello, "Lascia Amor," of Beethoven, and "In questa tomba," Beethoven. To these, which were preceded by Bach's "Dein Wachsthum sei feste," was added Mozart's "A Warning," so it can be seen what a varied group the first one was. Three charming Franz songs and three by Brahms came next, with half a dozen English ones to give variety at the close. Of these, two were in manuscript, the "Song of the Ducats," by Willibald Richter, and "Raindrops," by Max Mayer. It is difficult to say in which of these songs Mr. Connell was at his best, for they were all "best," but there is no doubt of the fact that the Franz songs were very pleasing to his audience. In this recital Mr. Connell was assisted by Howard Jones, pianist, who took the place of the announced soloist at short notice. Mr. Connell has been singing out of town recently in many concerts, and to show the position that he holds in England as a lieder singer, I quote from a paper of recent date, which voices the opinion of a number of the leading critics: "Mr. Connell possesses a splendid baritone voice; his singing of lieder is perhaps unsurpassed, and his interpretation generally gives evidence of great intellectual study."

It was on Wednesday evening of last week that Marian Gilhooly, a young American pianist, made her first public

appearance at Queen's Hall, where she had the assistance of the Queen's Hall orchestra, Madame Blauvelt being the vocalist. Schumann's only piano concerto was the piece which Miss Gilhooly selected for her initial performance, a concerto conceded to be the most beautiful ever written for the piano, and one that the young pianist had thoroughly studied. It was played with much delicacy, in spite of the nervousness of a very young woman making her first bow to the public; her technic was good, as was to be expected of one who has studied with Godowsky and Harold Bauer, and she has reason to feel assured that the future holds success for her. Those who have heard this young pianist play in private know that she has the necessary qualifications for her chosen profession; her playing has always been marked with strength, with fluency, with delicacy, and, above all, with individuality, qualities which go to the making of a pianist. Nervousness is, of course, the most trying handicap for an artist, but public appearances help to allay that unpleasant visitant, so that further opportunities of playing before large audiences will undoubtedly overcome that bane of a musician's life. There was a very large audience present on Wednesday evening, quite exceptionally large for the debut of an unknown pianist. Three recalls after the Schumann number testified to the appreciation of the audience. Rubinstein's fourth concerto was Miss Gilhooly's second number, and that her playing of it was enjoyed by the audience that filled the hall was proved by the fact that she received six recalls, at last responding with an encore. At present Miss Gilhooly's plans are quite uncertain; she knows that no success is attained without plenty of hard work and study, and it is her intention to devote much time to coaching for her repertory, as well as accepting engagements, some of which have already been arranged for her. Possessing a marked personality, there is always a quick and ready appreciation from her listeners, so that sympathy between player and audience is at once established. As has been already stated, Miss Gilhooly's father is a well known judge in America, his residence being in New Jersey, a State with which his interests are closely connected; it is therefore quite natural to suppose that in the course of a year Miss Gilhooly will appear in her native country, when the opportunity of judging her as a pianist will be presented. In the meantime, in company with her mother, she will spend some time in London, where she has made a host of friends, all of whom are in sympathy with the young woman in her serious intentions and study.

There was music from 4 to 7 p. m. at Miss Bevis's "At home" on Monday afternoon, when compositions by Godfrey Nutting were sung and played. There was a constant succession of visitors, all greatly interested in the young composer, whose recent recital has brought him prominently before the public. Just now he has been asked to arrange programs of his compositions for two of the leading London clubs, and is also busy on new compositions. For many of his songs Mr. Nutting writes the words as well as the music.

For the production of "Grit," at the Kingsway Theater, Stanley Hawley has prepared specially attractive music, which included an entr'acte for strings, by Frank Bridge, entitled "Terpsichore"; a new quintet by Wolstenholme, a sonata for strings by Weingartner, and a scherzo, also for strings, by Sinigaglia. Mr. Hawley has made the music a great feature of the evening at the Kingsway, so that many musicians are attracted to the theater who would not otherwise attend. His orchestra of ten performers is for strings alone, and one of the numbers to be played at

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the new production is written for ten strings, so that each person of the orchestra will have his own part to play.

Of special interest at the last Chappell ballad concert was the singing of Charles Clark, who was in splendid voice and was warmly applauded by the immense audience that, as usual at these concerts, crowded Queen's Hall to its utmost capacity.

George Cecil has requested that a correction should be made in connection with his article that was recently reprinted in THE MUSICAL COURIER. In the second column of this article the word "cad" was substituted for the word "oaf," which was the one written in the original manuscript. The word "oaf" means "a stupid lout," which is quite different from the meaning of cad, which had no bearing at all upon the matter. Mr. Cecil believes that some person connected with the paper in which his article originally appeared must have changed the word used by him, without the sanction of the editor of the paper.

A. T. KING.

In Philadelphia They Disagree, Too.

"RIGOLETTO."

Philadelphia Press.

The Rigoletto of Sammarco was disappointing. In the great scene in the banquet hall where he entreats the nobles. There was no thin veneer of fooling covering an awful profundity of suffering such as Del Puente used to suggest. Sammarco was, in truth, a somewhat stolid jester and a rather complacent father in spite of his sufferings.

Philadelphia Record.

Sammarco as Rigoletto carried off the honors for artistic vocal and dramatic work. The character of Rigoletto is one of the hardest to impersonate successfully in the operatic repertoire and calls for the most exacting work. He has the most wonderful facial expression which, with his exquisitely polished and melodious style of singing, and his artistic make-up, complete a Rigoletto that is so powerful, he almost overshadowed the other singers. The scene in the second act where he pleads with the courtiers for news of his daughter was invested with the most intensely dramatic expression, ranging from fury to the most exquisite tenderness of appeal. Sammarco is a great artist, a great singer and a wonderful actor.

Clara Farrington, Violinist.

Clara Farrington, an American violinist of European training, has opened a studio at 132 East Twenty-second street, New York, where she will teach between filling her concert engagements. Miss Farrington will give a recital at the Hotel Astor, on the evening of December 12, at which she will play the fourth concerto by Vieuxtemps, the "Moise" variations on the G string by Paganini, and other works of the classic and modern schools.

Miss Farrington is a young woman of exceptional gifts. At the age of six she took her first lessons of Louis Lom-



CLARA FARRINGTON.

bard. Later she studied with Cesar Thomson at Brussels, and with Edouard Dethier, now established in New York. Since her return from Brussels, Miss Farrington has appeared at several concerts in the East as well as in other parts of the country. One musician, after hearing Miss Farrington play one of the most difficult compositions written for the violin, declared that she has a won-

derfully developed technic, a big full tone, and blessed with what the world calls temperament, because there seems to be no better word to describe what is a combination of musical warmth and imagination.

Miss Farrington is thoroughly in love with her art, and ready at all times to make sacrifices to perfect herself still further, and increase her repertory. She will teach but two days a week at her studio, and the remainder of her time will be devoted to study and concert work.

Singing Versus Screaming.

New York, November 15, 1908.

To The Musical Courier:

In the full page article on the "Art of Alessandro Bonci" in THE MUSICAL COURIER, you speak of his exquisite singing. Nowadays, when one hears so much shrieking in opera (for the heavy orchestral accompaniments to the finales seem to require stentorial displays), any reposeful cantabile work must be hailed as exquisite, even if the voice is not of extra quality. In listening to Bonci the writer is reminded of Frapoli, a tenor known here in the early Maplesonian epoch at the Academy, though he had made his debut during a Kellogg season at Booth's Theater. At this latter house, in charm of voice and beauty of phrasing, he had no rivals, but later in Mapleson's troupe at the Academy his voice and style were found to be small compared with Campanini. Campanini, who began his career as tenor leger (afterward unable to resist the public clamor for such exciting presentations), soon essayed tenor di forza roles. Just as his admirers were about to demur at his sacrifice of quality to force in such parts as Manrico, Raoul, etc., he surprised them by his inimitable creation of "Lohengrin" in the Italian version at the Academy with Nilsson, Cary and Maurel as Elsa, Ortrud and Telramund. It would be worth while to give an Italian version now, if only to allow Bonci opportunity to show what a pure, sweet cantabile and a dignified bearing can do for the "Knight of the Swan." The mention of Kellogg suggests a parallel between her and Giulia Allen. Gilda was properly Kellogg's role de debut, though she made a trial appearance in what we would now call an amateur matinee in Donizetti's "Il Poltuto." Miss Kellogg was always in tune, had a fine trill and scale. She sang and was never betrayed into screaming. Miss Kellogg retired without a successor and we can only hope that Miss Allen has proved worthy to bridge over the space from Kellogg to the present.

HARRY STEWART.

Chaminade Program.

For the final concert which Madame Chaminade and assisting artists will give at Carnegie Hall, Tuesday afternoon, December 15, the program will include a trio for piano, violin and cello, as well as selections for two pianos and songs. Madame Jomelli and Franklin Lawson are the singers. Edouard Dethier, violinist; Darbishire Jones, cellist, and Charles Gilbert Spross, second piano, are the other artists. The concert is under the management of R. E. Johnston.

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DRESDEN BUREAU OF THE MUSICAL COURIER.
GEORGE BAIERSTR. 2, November 15, 1908.

Marie Alberti has made enormous progress in her upward path of storming the heights. A serious and hard working artist, in the first place, and alive to the highest demands of art, she has grown immeasurably to her task, since we last heard her. Especially in the ballad of large style did this come into evidence in her last concert here, when songs of Schubert, Schumann Strauss, Noren, and Reger were on her program, beside a very remarkable one by Nicolas von Struve, whom I have already felt justified in giving the highest place among song-writers of today. The overwhelming effect which this produced upon the audience, needs only to be recalled, as evidence of its unusual power. The concert giver, as well as von Struve and Noren, are Dresden artists, of whom we have reason to feel proud.

The young and genial son of our Konzert-Meister, Petri, Egon Petri, pupil of Busoni, is another star in the musical horizon that is in the ascendancy. Not that this was so amply testified by his last concert, as by his first Beethoven evening. His Chopin evening proved one thing, that to play Beethoven and Chopin equally well is not given to many, and this brilliant and talented artist is no exception to the rule.

In the new Künstlerhaus, admirably built, and adapted to concert purposes, the Leipsic Gewandhaus Quartet, with such an artist as Julius Klengel for cellist, gave its first Kammermusik Abend, with Emil Kronke, the well known Dresden pianist and pedagogue, at the piano. A Nestor among cellists in years, Klengel has nevertheless a perennial ring of vitality in his playing and a mastery ad

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sumnam of his splendid instrument. While the younger members of the quartet may not yet take quite such high rank, yet one could listen most enjoyably to their sympathetic performances.

Elena Gerhardt, accompanied in the matchless style of Nikisch, has developed into a wonder. Here is an artist, with whom the severest critics are compelled to acknowledge there is no fault to be found. Anything more perfect than her art in last Lieder Abend here, is difficult to imagine.

Unfortunately, on account of the above concert being on the same evening, I could only listen for a few moments to a popular Dresden singer, Anna Schöningh, who has



LATE PORTRAIT OF ERNEST VAN DYCK.
Operatic tenor.

one of the best and largest musical circles here. She has fine musical understanding and ability to make up a most interesting program. The hall was filled with a most elite audience, and the attractive stage presence of the singer, which was not a little enhanced by an exquisite toilette, certainly contributed not a little to her great suc-

cess. Songs of Roth, von Kaskel Bern, Sekles, Reger, Erich J. Wolff, Eugen d'Albert, and first of all Brahms, were on the program.

At Prof. Roth's salon, a matinee was devoted entirely to the two concertos of Emil Sauer. Of the first concerto I wrote on another occasion. The first movement, with its pathetic grandeur, the scherzo, with its effective, carillon-like second theme, and a brilliant accompaniment of arpeggio figures; the cavatina, which is a lyric of the most exquisite mood, all earned for Sauer the highest recognition at one of the annual meetings of the great German Tonkünstler Verein some years ago. The second concerto in C minor, while not so "dankbar," has far more originality, and is of stronger force, in every sense. It has in it a certain "Weltschmerz," which savors of the Russian or Slavonic spirit. Two brilliant Sauer pupils, Herr Dr. Mark Günzberg, and his young wife, Frau Elsa Günzberg Oertel, did these compositions ample justice, and were both welcomed and recalled with enthusiasm.

The second of the series of "Grosse Künstler-Konzerte," given under the auspices of the Vereinigung der Musik-Freunde (consisting of Commerzienrath Förster, Hofrath McBride, Messrs. Alvin Kranich and Victor I. Clark, the latter associate director of Olsen's orchestra, which is to make its American tournee in the spring), was even a more brilliant success than the first one. Manen, composer of "Akté," is one of the greatest violinists now before the public, reminding one of the elegance of Sarasate and the unsurpassed virtuosity of Kubelik. His performance of the Mozart concerto in D major, op. 121, especially of the cadenza and the andante cantabile, was the masterpiece of the evening, while his variations on a theme of Paganini for violin and orchestra was a veritable tour de force, which completely carried away his audience. Those who expected to see in Paul Schmedes, the former baritone of the Dresden opera, and the present heroic tenor of the Royal Opera of Vienna, must have soon discovered their error, when this artist appeared upon the podium. Paul Schmedes is the brother of Erik, and the possessor of a lyric tenor of unusually sweet and pure quality, whose tonal production, clear diction and fine interpretation won for him at once the keenest attention and enjoyment of his hearers, who recalled him innumerable times. As to the orchestra, it was never in better trim, quite excelling itself, under the fine leadership of Olsen, who was evidently priming his best effort for this occasion. Manen, I hear, is engaged by Bock, to give an own concert here.

E. POTTER-FRISSELL.

LATER DRESDEN NEWS.

BUREAU OF THE MUSICAL COURIER,
GEORGE BAIERSTR. 2, DRESDEN, November 20, 1908.

The Mozart Verein gave its first performance, for this season, on November 2, when Klotilde Kleeberg and Frau Emilie Herzog, of the Berlin Royal Opera, were the so-

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loists, being assisted by the combined children's choirs of the Kreuz and Wettin Gymnasiums, who gave some old Mozart canons, which proved of unusual interest, showing much skill on the part of director and performers. Kleeberg was in her best form, and never delighted more than by her performance of the A major concerto of Mozart, No. 23 (Koenl. Version). This is a pianist who is clever enough to adhere entirely to her genre, who prefers to play the smaller style with absolute finish and perfection rather than to strain after greater things. She renders Bach "dankbar," while not destroying his virility; she dazzles us with the brilliancy of Scarlatti, and touches us to the heart with a beautiful lyric of Schubert, like the G major impromptu (Elegie). Frau Herzog has one of the most beautiful voices now on any stage, while her temperamental "Vortrag" is quite sui generis, and in its way inimitable. She sang arias from the operas "Zaide," and "Cosi fan tutti."

The Petri Quartet performed the Schubert A minor quartet, also a novelty, in its second concert, and a serenade for violin, viola and cello, by Sinigaglia, a composer whose gift for melodic invention is on a par with his constructive talent, and who is rapidly winning a name for himself all over Europe. The Brahms quartet, op. 51, No. 2, was another number. Needless to say the Petri Quartet, as usual, played in a masterful manner, with exactness of ensemble and purity of intonation. The full house applauded most heartily and appreciatively.

The Chopin evening of Ignaz Friedmann was so ill-attended that the great number of empty seats must have disheartened the concert giver when he appeared on the podium. Therefore the first numbers, sonata in B minor and the nocturne in B major, were played with a certain coolness and apathy that must have surprised all who heard his genial and fiery performance of the Tchaikowsky concerto in the late Symphony concert. Friedmann, however, soon recovered his spirits, and the ballade in A flat major, No. 3, was given with fire and originality of conception. All the leading critics flocked into the green room after this performance to offer congratulations, while beginning with this number Friedmann went from one superb effort to another, giving us an unsurpassed execution of the "Reiter" polonaise, and of the B flat minor sonata, and such wonderful feats in some of the etudes as are only seldom heard, if ever. Here is another artist from whom one can learn something. It is a matter of astonishment that our Dresden public so often neglects the greatest artists who come to us, while mediocre talent can easily fill the hall. It will be a pertinent query, which we have before had occasion to make, to ask if our chauvinistic Dresden institutions feel that they have nothing to learn from so great a pianist?

Julia Culp, on the other hand, is an artist who has brought to her feet the whole of the Dresden musical world; she is one of the few who can fill the large hall of the Vereins Haus, every seat being taken at her last

concert. Many are the comparisons drawn between her and Elena Gerhardt, some preferring her, and some the latter. In my opinion Gerhardt has by far the greater supremacy in her art. Yet others claim that Culp is less studied in her interpretations, more natural, and always herself. It cannot be denied that Culp has almost remarkable power of vocalization, the most wonderful breath control, the most perfect phrasing, that one can desire. Yet occasionally there is a slight lack of noblesse in the middle voice, that warns one of the passing day in the careers of all singers. And as to interpretation, there is for me a slight tendency to monotony in it; less of the wonderfully fine nuances of Gerhardt, less of the magnificent power of climax. But this kind of quiet composure and evenness of tone and manner is what most pleases the Dresden public, strange to say! Nevertheless, when all is said and done, no one can deny her sovereignty, here, at least; while, as another critic has remarked, it is gratifying to be able to cite another singer in Germany (the lady, by the way, is from Holland) who stands, like Gerhardt, well nigh above criticism.

At the last two Symphony concerts, in the opera house, the "Heroic" symphony of Hans Huber was given, who seems to be a direct descendant of Brahms, while still a learner from Strauss and other ultra moderns. This work excited much comment and lengthy feuilletons have been written about it. In the "Totentanz," which is by far the most interesting of the four movements of the work, he has made a citation from the Brahms "Requiem," the "Dies Irae" theme, upon which he has built up an imposing structure, in which, also, many other themes figure, as for instance, the "Kindertanz" of Mozart, the "Gaudemus Igitur" of the well known students' song, the "Marsellaise," all graphically picturing the different stages of life—infancy, youth, manhood, and old age, the hero and the student, and so on. The last movement closes with the "Hero" theme, while a beautiful and solemn "Sanctus" is heard from above. It was sung by Frau Lehmann, of the Royal Opera chorus. Beethoven's symphony in D major and the "Rosamund" overture of Schubert were also on the program. At an "extra" concert, given by this same orchestra, under Hagen's direction, another "Wunderkind" was heard, George Szell, from Vienna. A young and fair-haired, beautiful boy, his charming personality won for him at once the warmest sympathy of the audience. While his playing is really remarkable for his years, yet it lacked the sound of maturity, which renders that of other prodigies so really precocious. This is a good sign and seems to augur well for his future, as one has not to fear the early decay of the too much forced hothouse plant, or a sudden arrest of too early development. As a composer, he is considered by some a second Mozart, but as the public has heard this so often, it must be inclined to think that the "second Mozarts" must be legion. None the less this boy has a remarkable gift, which should be allowed to develop itself in quiet and retirement. Frl. Siems, a new and much valued acquisition to our operatic corps, sang the grand

aria from Handel's "L'Allegro il penseroso," and was well received. Herr Wunderlich played the flute obligato. Frl. Siems is a pupil of Orgeni.

Another of Orgeni's pupils was heard lately at the Conservatory, when Frl. Spiegel of Prague (assisted by Konzertmeister Petri) was the principal artist of the occasion. Frl. Spiegel has a voice of great beauty, a mezzo of sympathetic timbre and the warmly craved "dark color," which is as much of a delight to Orgeni as the high coloratura, if not greater. I had even heard that this singer would prove a redoubtable rival to Edyth Walker, but in this particular I cannot confirm the report; for while the voice is rare, yet she sang the most passionate songs with a coolness and reserve that were fairly surprising. I must therefore regard her as still a pupil, who has not yet gained sufficient freedom to throw herself with abandon and warmth into the intention, and hence still stands as a promise of further development. Herr Petri played Joachim's variations in E minor for violin and orchestra, a first performance in Dresden. The chorus class sang some beautiful "Chorgesänge," of Brahms, also the "Gesang der Parzen," under Herr Kluge's direction, assisted by Striegler's orchestral class.

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Yesterday's orchestral concerts were great successes as usual. At the Conservatoire André Messager, the new musical director, assumed charge of the regular season, and it is argued that this beginning has fallen on a most auspicious day, portending continued success for all concerned, it being "musicians' day," that is "Sainte Cécile," the patron saint of musicians. The program chosen by the new director contained nothing startling or new, nothing that had not already been well rehearsed by the orchestra and chorus and performed under direction of their late master, Georges Marty. The list of pieces contained Beethoven's symphony "Eroica"; two unaccompanied choruses—(a) "Je voy des glissantes eaux," by G. Costeley, and (b) "Au joly jeu," of Cl. Jannequin; "Le Rouet d'Omphale," C. Saint-Saëns; "Rebecca," Biblical scene by Paul Collin, with music by César Franck; Rebecca, Mme. Auguez de Montalant; Eliezar, M. Duclos, ending with the overture to Wagner's "Maitres chanteurs."

At the Châtelet Theatre the concert was conducted by Gabriel Pierné, in the absence of M. Colonne, who had gone to Munich to direct a concert in the Bavarian capital. M. Pierné, who is well known as an excellent musician, wielded the baton with entire success and great satisfaction to the members of the orchestra and the pub-

lic. His program continued the series of Beethoven symphonies, of which he performed the fourth yesterday. Following this came the "Prélude à l'Après midi d'un faune," of Claude Debussy; then "Le Chasseur maudit," by César Franck, being a symphonic poem after the ballade of Burger; "Antar," by Rimsky-Korsakoff, a symphony for orchestra, based on the Arabian story of Sennkowsky; "Croquis d'Orient," by Georges Hue, on poesies of Tristan Klingsor: (a) "Berceuse triste"; (b) "L'Ane blanc"; (c) "Chanson d'Amour et de Souci," delightfully interpreted by Madame Mellot-Joubert (an artist-pupil of Jules Chevalier), with flute obligato by M. Blanquart, ending with the symphonic poem, "Don Juan," of Richard Strauss.

On Saturday afternoon a "farewell tea" was given for Mrs. Borden-Carter and Mrs. Colonel Jones by Delma-Heide, at his studios, in the Rue Marbeuf. Among the invited guests, besides Mrs. Jones and Mrs. Borden-Carter, were: Baron and Baronne A. de Fredericksz, Madame Alexa-Hié, Miss J. Nini-Dixon, Mildred Aldrich, Count and Countess de Cisneros, Marion Ivell, Jane



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Henry C. Charpiot, Dr. Hipwell, etc. Rachel Dunn, a charming pianist (and advanced pupil of the well known Prof. Wager Swayne), delighted those present with several well chosen and beautifully played Chopin and other compositions. Since last heard in public Miss Dunn's art has greatly improved and she now plays with much more authority and breadth of style.

M. Chevillard's program at the Lamoureux concert, Salle Gaveau, was composed of the overture to "La Faute de l'Abbé Mouret," by A. Bruneau (first time at these concerts); symphony in D minor, by César Franck; "Le Vaisseau Fantôme," scene and air from first act, Wagner, splendidly sung by Louis Froelich; Forest Murmurs, from Wagner's "Siegfried"; concerto in A, for violin, Mozart, well performed by Jules Boucherit; "Air," from the "Alexander Feast" of Handel by Mr. Froelich; "La Procession nocturne," "Valse of Mephisto," after two episodes from Lenau's "Faust," by Liszt, with which the concert closed.

The Rouge concert yesterday afternoon offered its patrons a program of chamber music from the works of Mozart and Beethoven.

Bach's "Passion Music," according to Saint-John, is announced by the Bach Society to be given on Wednesday of this week at the Salle Gaveau.

The concerts of the Société Philharmonique will be reopened tomorrow evening with a program of vocal and instrumental pieces, including the double quintet of Le Decem.

As usual yesterday all the theaters gave Sunday matinee performances, the Grand Opéra alone being closed on

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that day. At the Opéra Comique the attractions were: "La Vie de Bohème" and "Philémon et Baucis"; Théâtre Lyrique Gaité, "Jean de Nivelle"; Bouffes Parisiens, "S. A. R." ("His Royal Highness"); Folies Dramatiques, "Mam'zelle Trompette"; Trianon-Lyrique, "La Juive"—to mention the musical matinees only.

At the Opéra Comique the première of De Lara's "Sanga" is promised for the end of the month.

Last evening at the Students' Atelier Reunion, the sonata of César Franck for piano and violin, divided into two parts of first and second movements, and of the third and fourth, was given an enjoyable interpretation by Florence Cross and Mabel Lee. Among other compositions performed by these young ladies were the andantino from "Le Déluge" of Saint-Saëns, and "The Bee" of Schubert, and the Moszkowski valse in F major. Dr. Shurtleff delivered his customary address.

On the previous Sunday the reunion was made interesting by the excellent piano playing of Emma Banks, a talented pupil of Wager Swayne, who was heard to good advantage in various contributions.

No further proof of the Americanization of England is now needed, says the New York Herald in the Paris edition. King Edward has decreed that the National Anthem should be played in faster time. To use his own expression, it has been given in "too dirge like" a manner. The English army bandmasters are instructed to change the tempo from "crochet 60 to crochet 84" (the meaning of which seems to be unknown to the Herald). However, remarks the writer, on the surface it looks like a boom in National Anthem stock and as though it went up 24 points at a bound. . . . The question is: Will they stop accelerating the tempo of the National Anthem this side of the dignity line, or will the authorities keep on boosting it until "God Save the King" becomes ragtime and a rival to "Bill Simmonds"?

French music has just lost one of its most illustrious interpreters. Claude Paul Taffanel died yesterday of a fatal disease, which for a long time has separated him from musical interests. He was born at Bordeaux September 16, 1844. He came to Paris to enter the classes at the Conservatoire, which he left in 1860, taking with him the first prize for the flute. He obtained the first prize for harmony in 1862, and in 1865 the first prize for counterpoint and fugue. It is not, however, as a composer that his name will be famous. It is as a virtuoso of the flute; perhaps a unique virtuoso, by reason of the quality of his tone. From 1866 to 1890 he was a member of the National Academy of Music. From 1871 to 1890 of the Société des Concerts; and he only left his post to take up the musical conductorship of both these orchestras. Dorus was his flute professor, and in composition he was a pupil of Réber. In 1892 M. Taffanel became musical director at the Paris Opéra, and in 1893 he succeeded to the directorship of the concerts at the Conservatoire, being, about the same time, made professor of the flute at the Conservatoire. He was made member of the Superior Council in 1896, then professor of the orchestra class in 1897. He withdrew from the directorship of the Conservatoire concerts in 1903. Taffanel greatly developed virtuosity, and the "art" of wind instruments, by founding a so-

ciety of chamber music, which was entirely consecrated to them, and with astonishing results. Officer of the Legion of Honor, and the possessor of many foreign decorations, holding every musical title for which he could wish, Paul Taffanel yet remained very simple and very good. He will be remembered as an illustrious virtuoso, and last but not least as an artist straightforward and worthy of great respect. As well as being an excellent musician, he was the best and kindest of friends. Funeral services will be held tomorrow at the Church of Saint-François-de-Sales.

Camille Saint-Saëns has left Paris for the winter, going first to Toulouse; later he will proceed to Spain and there embark for Cairo, where he will remain until March, when he goes to Monte Carlo to assist in the production of his new opera, "La Foi," which he has written in collaboration with M. Bricux.

Elise Kutscherra, the well known Wagnerian opera singer, whose home is in Paris, has just been decorated with the Academic Palms, creating her an Officier d'Académie. Madame Kutscherra is a Kammersängerin to the Court of Saxony and likewise a Court Singer of England. It now appears more than likely that she will sing at the Gaité in January the roles of Valentine in "Les Huguenots" and Gioconda (if it is given later). There is some talk of engaging Madame Kutscherra at the Opéra, from which house her Valentine support will be drawn. About a dozen years ago, at the beginning of her career, Madame Kutscherra created in Paris, at the Colonne concerts, the big aria from the "Götterdämmerung," "Tristan and Isolde," "Siegfried," but an opera engagement at that time was thwarted owing to the chauvinism then prevailing. Two years ago Madame Kutscherra was engaged at the Opéra-Comique to sing "Fidelio" in French. She began her career at eighteen years, and in three years' time was appointed a Kammersängerin. Her free hours Madame Kutscherra devotes to giving instruction to talented pupils wishing to make opera careers, and for which line of work she is highly recommended by the directors of opera.

"L'Amour" here, there, and everywhere! On the Boulevard Montmartre, a man, having the cut of a Protestant parson, stopped before an advertisement column on which was posted the "affiche" (poster) of the Comédie-Française, announcing the plays for the week:

Lundi: "Le Jeu de l'Amour et du hasard."
Mardi: "L'Amour veille."
Mercredi: "Les folies Amoureuses."
Jeudi: "On ne badine pas avec l'Amour."
Vendredi: "Amoureuse."
Samedi: "Arlequin poli par l'Amour."
Dimanche: "Le Dépit Amoureux."

"What people!" . . . murmured he sadly, turning on his heel, but as he fled, horrified, there upon a neighboring bill poster he saw the words: "Concerts Lamoureux."

DEUMA-HEIDE.

From Vienna comes the news that Anna von Mildenburg, of the Royal Opera there, intends to give up singing and become an actress, appearing only in tragic, classical roles.

Olga Samaroff's Success in Paris.

Olga Samaroff, who has recently been heard as soloist at the Colonne orchestral concerts in Paris, is the recipient of some very complimentary notices in the French press on her pianistic talents. A few of the praises are appended:

Colonne concert, Sunday afternoon, October 25. Second regular concert of Colonne series: Between the first and second parts of the program we heard the Grieg concerto for piano. This served as a debut at Paris for a young pianist, Olga Samaroff, who revealed herself at a bound an interpreter of high value. This work of Grieg demands more than the technical qualities, which Madame Samaroff possesses in an exalted degree; it demands qualities more rare; a feeling for color; effects of plastic sonority, and a peculiar choice of expression where force and brilliancy give way to delicacy of touch. The Grieg concerto found in Madame Samaroff an interpreter who was precisely the one to communicate to it this color and sonority which are indispensable. Her success was great. —(Signed) Robert, Figaro.

To vary a little the Colonne concert of Bizet works, we heard a very interesting pianist, Olga Samaroff, who interpreted in a remarkable manner the concerto of Grieg. In this day of ours pianists are as numerous as the stars; it is therefore not easy to distinguish one's self and to take a place among the virtuosi of the piano. Without apparent effort Madame Samaroff has known how to make herself this place, in showing proof of qualities really great. She attacked the "Allegro Moderato" with perfect precision. In the cadenza, as in the rest of the concerto, she knew how to bring out the song and make it as predominant as one could wish. In the adagio she understood rendering the delicate beauties of the work with a charm essentially feminine and an exquisite sensibility. In fact, in the allegro she showed in turn virtuosity, an impeccable technique and a sweetness and sentiment altogether very remarkable. The audience fêted Madame Samaroff; they recalled her; they shouted "bravos," and it was just that they should.—(Signed) G. Felca, Gaulois.

At his concert yesterday M. Colonne presented to us a most interesting pianist, Olga Samaroff, in the Grieg concerto. We can only thank Madame Samaroff to have let us hear this concerto again in such delicious fashion, and to congratulate her upon her choice of it as a debut. The selection was well calculated to make us value her qualities, of which the most predominant one is the beautiful tone, enhanced by a real artistic temperament, full of feminine distinction, natural charm and exquisite grace. She knows how to remain woman at the piano. Her style is pure and beautiful, her expression producing the effect without trying, without the least technical effort. We predict for her a brilliant career and we wish her every success in her European tour.—Matin.

In her beautiful execution of the concerto by Grieg Madame Samaroff demonstrated in an absolute way her perfect technique and great nobility of expression; her playing is clear, pearly, and she graduates her effects. It is perfection. She can not forget her triumph of yesterday, a well-merited triumph.—Liberté.

The concerto of Grieg, from which exhales a rich perfume of poetry, was interpreted by Madame Samaroff, who appeared for the first time before a Parisian public. Her success was very great; delicacy, charm, a caressing sonority, in fact, incontestable musical qualities, class her among the best of virtuosi.—(Signed) Arthur Coquard, L'Echo de Paris.

Between the music of Bizet one heard the concerto of Grieg. The elegance and originality of this concerto, especially the lightness of the finale, are well known. To all these qualities was added yesterday the attraction of a remarkable performance; this was due to Olga Samaroff. A very sure understanding of her art, much expression, allied to impeccable precision, gave to her playing an especial character and real artistic interest. The success of Madame Samaroff was great and well deserved.—(Signed) Adhémar de Chévalier, New York-Paris Herald.

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BLOOMFIELD ZEISLER'S ART.

Fannie Bloomfield Zeisler, whose picture adorns the cover page of THE MUSICAL COURIER this week, now has become so much a part of American musical life, that it cannot well be thought of without her. Her annual tours, embracing recitals and appearances with orchestras, have covered practically every musical spot on this continent, and she has been feted for years by all the musicians, all the music clubs, and all the concert-going public of these broad United States of America.

To try to tell of the good accomplished by Bloomfield Zeisler would be to write a substantial portion of the musical history of this country, for her successful example has stimulated thousands of women into taking up the piano as a profession; through her performances abroad she has established in Europe the fact that great pianism can develop and flourish on this side of the ocean; and lastly, she has made whole American communities acquainted with compositions, classic and modern, which they might never have heard without Bloomfield Zeisler's recitals.

This piano work always formed a leading feature of Bloomfield Zeisler's pianistic ministrations, and was peculiarly well fitted to instruct as well as to elevate because of her thorough musical mastery in all directions, her intellectual keenness, and her broad culture in every high field of human endeavor. This versatility never permitted Bloomfield Zeisler to make the mistake of allowing her art to concentrate itself in any one specialty, as so many other pianists do. She played all styles and schools of music, and she played each one with full mental, musical, and emotional understanding and sympathy. A survey of the Bloomfield Zeisler programs since the beginning of her career means a list of works comprising practically every composition of importance in the literature of the piano.

The mention of this great pianist's didactic influence must not mislead those who never have heard her—and they are very few indeed—into the belief that her playing is either dry or unimaginative. She has by far too much temperament and poetical fancy to seek only the pedantic side of the music she interprets, and even if such were not the case, her warmly colored, singing tone, and her touch of infinite variety would be sufficient in themselves to make her performances an appeal to the heart and the senses, as well as to the intellect.

The practical proof of Bloomfield Zeisler's popularity and importance lies in the fact that she is one of the few pianists who can fill a hall with paying patrons whenever and wherever she appears, even in New York. Those conversant with conditions in this metropolis will understand the significance of such a statement, especially when it is added that there never are free tickets (except to the press) for a Bloomfield Zeisler recital in this town.

The present winter marks the last appearances of the great pianist in America for some time to come, as she will undertake a European tour next season, and there is no doubt that her engagements there will accumulate in such proportions as to keep her abroad for a considerable period. No one should miss hearing Bloomfield Zeisler

this season, for her playing never has been more matured, more mellowed, more fraught with dignity, charm, incisiveness, and musical weight than at the present moment.

Her only New York recital at Carnegie Hall next Saturday afternoon, December 12, will present this program:

Gavotte and variations.....Rameau
La Fleurie ou la tendre Nanette (by request).....Couperin
Papillons, op. 2 (by request).....Schumann
Fantaisie, op. 49.....Chopin
Nocturne, op. 27, No. 3.....Chopin
Fantaisie—Impromptu, op. 66.....Chopin
Ballade, op. 47.....Chopin
Prélude (No. 1, from Pour le Piano).....Debussy
Valse Parisienne, op. 84 (new; dedicated to Mrs. Zeisler).....Schuett
Passepied (No. 6, from Six Dances in the Old Style).....Delibes
Paraphrase de Concert on Themes from the opera Eugene Onegin (transcribed for piano by Pabst, op. 81).....Tchaikowsky

Mrs. Fisk in Paris.

Mrs. Katharine Fisk now is established in Paris as a teacher of the vocal art in her beautiful studio at 7 Rue Chaptal. She has among other friends in that city Mrs. John Darlington Marsh, well known in Paris and in this



MRS. KATHARINE FISK AT THE MANOIR DENOVAL, NEAR PARIS, WITH MRS. JOHN DARLINGTON MARSH, THE OWNER OF THE ESTATE.

country, too. The above is taken at the Manoir Denouval of Mrs. Marsh, near Paris. Mrs. Fisk already is thoroughly established in Paris and is doing vocal work which will be of vast benefit to young women contemplating the pursuit of singing.

COLUMBUS NEWS.

COLUMBUS, Ohio, December 6, 1908.

Frederick Neddermeyer began a series of Sunday evening concerts in Memorial Hall Sunday, November 29, the admission being 10 cents. The program began at 9 o'clock, so that church services were well over before the concert began. The attendance was good, program excellent, and the soloist, Ethel Johnston, sang very well indeed, her number being "The Deep, Deep Sea" (Mefistofele), by Boito. Burt Cutler contributed a trumpet solo, which was admirable. The composers represented were Chambers, Giordani, Wagner, Cutler, Beethoven, Dvorák and Liszt. This concert was the first of a series of Sunday evening concerts for which there has been some demand. They will be continued monthly or bi-weekly, if they find favor.

Reginald Hidden will direct the orchestra of the New Colonial Theater, which will soon be opened here. Mr. Hidden is a Sevcik pupil, and besides a class of pupils in Columbus, has charge of the violin department of the Conservatory of Dennison University.

Tuesday afternoon, December 8, brings the second members' concert of the Women's Music Club. Those who will perform are Mrs. Joseph Drake Potter, Mrs. Amor W. Sharp, Mrs. Carlos B. Shedd, Mary P. Mithoff, Elinor Schmidt, Ada Bulen Hidden and Marian Lord. The compositions are to be chosen from works of women. Those who have been represented are Chaminade, d'Hardelot, Lehmann, Beach, and Magdalen Worden.

The Girl's Music Club had its third recital Saturday afternoon of last week in the Auditorium of the Columbus Public Library.

Evan Williams will be the soloist at a concert given by the Columbus Oratorio Society in Memorial Hall Tuesday evening, December 15. This will practically close the music of the year, except the special Christmas music, all choirs now beginning activities for the holiday season.

ELLA MAY SMITH.

An Evening Recital by Dr. Wullner.

In response to many wishes expressed by persons who have not been able to hear the German lieder singer, Dr. Ludwig Wullner, and his accompanist, Coenraad V. Bos, on account of their two former recitals having been held in the afternoon, Manager M. H. Hanson has decided to give their third recital on the evening of December 18, at 8:30 p. m. Dr. Wullner will sing the whole cyclus "Dichterliebe" by Schuman. The program follows:

Nachtstück (Mayrhofer).....Schubert
Prometheus (Goethe).....Schubert
Dichterliebe (Heine).....Schumann
Three ballads.....Loewe
Die Lauer (Mickiewicz).
Der getrouete Eckart.
Hochzeitlied (Goethe).
Deutsche Volkslieder (to be selected).....Brahms

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Carl Ends His Autumn Series of Organ Concerts.

William C. Carl, assisted by the choir of the "Old First" Presbyterian Church, corner Fifth avenue and Twelfth street, closed the autumn series of concerts Monday evening, November 30. The program was styled after the services of old music at the Thomas Church in Leipsic, the historic edifice where the great Johann Sebastian Bach played the organ. Besides directing his choristers, Mr. Carl played a number of stirring organ solos. The order of the program follows:

| | |
|--|-----------------------|
| Lebet Gott in Seinen Reichen..... | Bach |
| Adoramus Te..... | Palestrina |
| Ave Maris Stella..... | Ancient Melody |
| Choir, Old First Church. | |
| Concerto for organ in D minor..... | Handel |
| William C. Carl. | |
| Aria, Sing Unto the Lord, All Ye Kingdoms..... | Purcell |
| Andre Sarto, solo baritone of the Choir. | |
| In Dulci Jubile..... | Pearsall |
| Le Message des Anges..... | Harmonized by Gevaert |
| Le petit Jesus..... | Harmonized by Gevaert |
| Choir of the Old First Church. | |
| Gavotte, from Twelfth Organ Sonata..... | Martini |
| Fugue in D major..... | Bach |
| William C. Carl. | |
| Ave Verum..... | Saint-Saens |
| Regina Coeli..... | Aichinger |
| Quam Delicta (Psalm 84; first performance in America)..... | Guilmant |
| Choir of the Old First Church. | |

Among the works on this comprehensive list were a number heard for the first time in America. Novelties are always on the Carl programs. As a conductor, this zealous musician showed again that he has ideas, and, more than that, has the ability to make his ideas understood. His choristers sing with fine tone quality, and with phrasing and precision like the best of musical art societies. It could not be otherwise with William C. Carl. In all that he does, thoroughness is the aim, and, together with this sound foundation, the more ingratiating values are not overlooked.

The Guilmant setting for the "Eighty-fourth Psalm," "Quam Delicta," was sung in Latin. This is a work of unusual power, of exquisite beauty and rousing climaxes. It is certain to make a valuable addition to ecclesiastical music. "Ave Maris Stella," an old Spanish melody sung at the monastery at Montserrat and at the Cathedral at Barcelona, is a work full of interest. This was another of the novelties, and was likewise sung in the original Latin. The choir further disclosed its resources by singing the two numbers harmonized by Gevaert in French, and the Palestrina, Saint-Saens and Aichinger compositions

in Latin. "Regina Coeli" has been made famous abroad by the choir of the church of St. Gervais, in Paris. Aichinger's work resembles the music of Palestrina, but that is not surprising, since the composer lived in the sixteenth century. Mr. Sarto sang the Purcell aria with artistic feeling and dramatic effect. What a pity more of this great English composer's works are not heard! It is commendable, highly commendable, to encourage modern composers by putting their music on concert and church programs, but if the performances of their works mean that the immortals are to be neglected, it may seem necessary to request choirmasters and musical directors to think twice before they proceed to introduce new writers of music. Mr. Carl, however, can never be accused of neglecting good music of any school, and because of the universality of his lists, his concerts have attracted world wide notice. His organ numbers last week were played with marked beauty of tone and technical skill.

An immense congregation attended the concert, which was opened and closed appropriately with devotional services.

The "Old First" Church makes announcement of the following musical services:

| |
|---|
| Sunday, December 20, 11 a. m. and 8 p. m.—Special Christmas music. |
| Christmas Day, December 25, 11 a. m.—Carol service. |
| Sunday, December 27, 8 p. m.—Oratorio of "The Messiah." Handel. (Christmas portion.) |
| New Year's Eve, December 31, 11 p. m.—Watch-night musical service. |
| Sunday, February 7, 8 p. m.—Oratorio of "Elijah." Mendelssohn. (In commemoration of the Mendelssohn Centenary.) |

Nordica Singing on the Pacific Coast.

Madame Nordica has now reached the North Pacific Coast, and expects to be in San Francisco December 13. Her concert tour has brought forth enthusiastic welcomes from Rochester, where she opened on October 7, down through the South, up again through the Middle West and Northwest, and now down the Pacific Coast. Her assisting artists, Emma Showers, pianist, and Frederick Hastings, baritone, have also been most cordially received. Her concert tour is under the management of R. E. Johnston.

Burrian was a "guest" at the Vienna opera during November, and Kraus will sing there in December. Burrian made a good impression as Tristan, but did not do so well as Tannhäuser.

Scott the Star at Waterbury.

At the evening performance of the Waterbury Festival, November 24, the work given was "Faust" in concert form with Henri G. Scott in the cast as Mephistopheles. In this role Mr. Scott has few equals, and on this occasion he easily carried off the honors. Following are notices of his singing:

In the selection of principals the society was most happy. First honors of the evening were awarded to Henri G. Scott, who sang Mephistopheles with a wealth of fiendish dramatic action which set off his voice to advantage. That Mr. Scott was an actor of great ability was demonstrated from the first note on his entrance, while his voice was at all times pleasing. In the "Song of the Golden Calf" his work was exceptional, while his rendering of the famous "Serenade" was remarkable for its sardonic expression, the singer accomplishing the difficult feat of three octaves. His voice is rich and has a compass fully adequate to the part.—Waterbury American.

Henri G. Scott has a remarkably fine bass voice, and with the gift of dramatic instinct he was enabled to give a great interpretation of the role of Mephistopheles. He was effective in every part and displayed a thorough familiarity with the character and the responsibilities of the role.—Waterbury Republican.

In the opera performance of the same work in Brooklyn Academy of Music, November 3, under the direction of Gustav Hinrichs, and the Metropolitan Orchestra and chorus, Mr. Scott distinguished himself in this great bass role. The Brooklyn Eagle, in speaking of his work, says: "Mr. Scott, as Mephisto, sang and acted admirably, showing that he has been thoroughly grounded in the traditions of the part."

On November 2, Mr. Scott sang the role of Ferrando in "Il Trovatore," and succeeded in making considerably more of this part than is usually done. The Brooklyn Eagle, in noticing this performance, speaks of the "fine opening with Ferrando (Henri G. Scott). * * * Henri G. Scott, as intimated, was an ideal Ferrando, in voice, appearance and acting."

As a return engagement, Mr. Scott will sing the bass solos in Bach's "Christmas Oratorio" in Oberlin, Ohio, December 15.

Spalding to Play at the Metropolitan Again.

Albert Spalding, the American violinist, who played at the Metropolitan Opera House Sunday evening, November 29, will play there again on the night of December 20. Spalding is now filling engagements in the West. The dates and cities were published in recent editions of THE MUSICAL COURIER.

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AN ESTIMATE OF KREISLER.

From the London Strad.

Six years ago Fritz Kreisler made his first appearance in London, introduced to the public by that infallible judge, Hans Richter, and from that time his position among us has been unassailable, and his name is a household word for all that is highest and best in the world of art. Even a cursory knowledge of the man shows that there is every reason why this is so, for his nature and character are such that he would have risen to the top of the ladder in almost any walk of life he had chosen. Kreisler is a violinist by accident as much as by design, but he would have made an equal reputation as a physician, a lawyer, a philosopher, or a soldier. As it happened, his choice of a career was probably largely influenced by his father, who was, and still is a prominent physician in Vienna, and moreover a most enthusiastic amateur musician.

Born in Vienna in 1875, and surrounded from his earliest years by an atmosphere of refinement, art, and culture, it is hardly to be wondered at that Mr. Kreisler cannot remember a time when he was not possessed of a violin of some sort or other, though he confesses to having had a strong aversion to practising, and would have much preferred any other career to that of a violinist. His student days were somewhat stormy, and rather controvert the established theories of the wonder children who cannot be induced to leave their instruments. On the contrary it was hard work to drive him to practice, and he frankly owns to having resorted to every kind of device to escape from the hated fiddle. In spite of this little Fritz carried off, at ten years of age, the first prize and gold medal from the Conservatoire at Vienna, where he studied under Hellmesberger, and in his twelfth year astonished the professors at the Paris Conservatoire (where he was subsequently placed) by winning not only the first prize, but the much coveted Prix de Rome. There have been talented students to whom the former has been given at an early age, but that a mere child should gain the Prix de Rome was unprecedented. To this the artist modestly attributes his indomitable will to succeed in whatever he undertook, but there must have been a latent spark of genius inherent in him, though unconscious to himself.

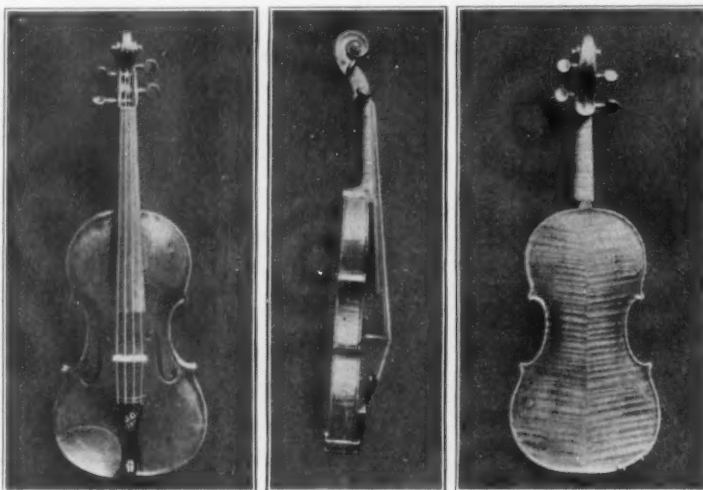
On leaving Paris, Mr. Kreisler toured all through America with Moritz Rosenthal, and then returned home to carry out the required military service. Entering the army as lieutenant in a cavalry regiment, he performed his duties with great satisfaction to himself and others, and was, in fact, at one period tempted to remain in the army altogether. However, fortunately for his many admirers, he decided to return to the concert room, and results have more than justified the wisdom of his choice. It must not be supposed that he leapt into fame, and reached the topmost pinnacle with one bound, for like many another genius he had to strive hard for his position. To quote his own words: "I am thirty-three now, and from

involves considerable pecuniary sacrifice. He is also a keen motorist and a great lover of country life. In an interview I had with him on behalf of the Strad after his return from his successful American tour, he told me that he hopes sincerely to be able in three years' time to go and live in the country, and relinquish part of the strenuous life of an artist for one which will leave him free to choose his own times for playing. Mr. Kreisler's views on art are those of an idealist, and he believes that an artist should not be compelled to play when he feels that he cannot do himself justice, and that he is not in a position to give of his best when he is continually strung up by traveling, rehearsing, and playing (as it were) to order. A free hand to introduce works by unknown composers of talent would also be more possible under other conditions of life, and this is a very strong wish of the great violinist. Every true musician has the same sentiments at heart, but few are enabled to put them into practice.

In all his plans and wishes for the future, Mr. Kreisler has the utmost sympathy and help from his wife, to whom he owes his indebtedness. She is a woman of vast intel-

ligence and insight, besides having a natural critical faculty, which is rare, and her husband says that she is his severest critic. Such criticism is invaluable when one is convinced that it is genuine, as in the case in point, and Mr. Kreisler's willingness to profit by it shows what a great artist he is.

It is difficult to speak of the playing of the eminent violinist. Nearly everything that can be said on the subject has been said, and so ably, that it seems superfluous to talk further. His art contains so much that appeals to one's sympathies that one is apt to overlook his enormous technical equipment. Idealism, repose, dignity, and charm are perhaps its most salient features, combined with a broad eclecticism that makes him at home in whatever he undertakes, be it Bach, Beethoven, or a mazurka by Zarzycki. I suppose the biggest form of musical interpretation is that which does away with all idea of work, schools, and quibblings as to detail, and leaves the hearer free to enjoy the music pure and simple, and if this be so, then Mr. Kreisler has won his place among the few elect—the very few, I might say—for any one who has listened to his reading of the Beethoven and Brahms concertos leaves the concert room devoid of any feeling except that of wonder at the beauty of the music as set forth by him. Who has not sat enthralled by the charm of the dainty gems from the old masters, which will be forever associated with the name of Kreisler? And here I must diverge from my subject in order to say a little about these exceptions, which have been the source of so much discussion and even controversy. I am glad to be able to speak with authority from no less a source than the artist himself, having persuaded him to satisfy my curiosity as to the origin of the works. The violinist



FRITZ KREISLER'S "JOSEPH GUARNERIUS" VIOLIN.

the age of twenty to twenty-seven I struggled hard for recognition, though I played every bit as well then as I do now, but people did not understand it." It is cheering to think that in England there was never any doubt as to his success. The public "took to" him at once, and it must be said that the feeling was mutual, for Mr. Kreisler has a warm affection for England and her people, in fact he has been accused of partiality in that respect by some of our cousins across the Channel.

Perhaps the robust side of the English character appeals to him, for he is a thorough lover of sport and all manly exercises, and still returns to fulfill his yearly service in the Austrian army, though this patriotic feeling



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discovered a collection of MS. music in the possession of the monks who inhabit one of the oldest monasteries in Europe, and so anxious was he to have them for his own that he copied one of the pieces onto his shirt cuff. To this the monks objected, and eventually Mr. Kreisler, after much persuasion, succeeded in purchasing the whole collection for a considerable sum of money. It was a labor of love to arrange them for the concert room, and having been at so much pains and expense to procure his treasures, he naturally considers that, as long as he can play them, they are his sole property. It is only fair, too, to state that others had had access to the MSS., but it was left to Mr. Kreisler to discover their value, and utilize them. *Palman qui meruit ferat.* That he will eventually give them to the world is certain, but this will be in his own good time. As illustrating the point of his argument, the writer of this article went into a leading publisher's several years ago, after hearing some of these gems, to see if they could be had, and was informed by the gentleman in charge that no fewer than thirty people (many of whom had not waited till the close of the concert) had been in to make the same inquiry, and in the space of an hour they could have sold out a large supply.

Mr. Kreisler is a hard worker, but not at the mechanical side of violin playing. He holds the theory that if one practices well in youth the fingers should retain their suppleness in later years, and that the idea of being compelled to practice several hours daily is the result of a self hypnotism, which really does create the necessity. He laughingly says, "I have hypnotized myself into the belief that I do not need it, and, therefore, I do not." He is, nevertheless, an untiring student—not only of music, but also of languages and literature—and is a staunch advocate of mental cultivation for musicians. He carries out his theories, as his knowledge of English, French, German (of course), and Italian is not a perfunctory one, but a thorough study, and, in search of pastures new, he is now mastering the intricacies of the Russian language. In connection with the violinist's capacity for work, an anecdote was told me by his secretary, Mr. Boycott (to whom I acknowledged my cordial thanks for his help in preparing this article). The incident took place during a tour in the South of England, when, after a most successful concert in Weybridge, Mr. Kreisler retired to rest, leaving strict injunctions that he was to be called at an early hour, as he was due to play in another town the next night. On going to arouse him, Mr. Boycott was astonished to find him busy at work on a score, and it transpired that he had spent the whole night in revising the orchestral accompaniments to Wieniawski's "Airs Russes" for that day's rehearsal, and had, moreover, written a fine accompaniment for the harp.

It may be news to many that if the Fates had decided in favor of the piano, the name of Fritz Kreisler would probably have been handed down as one of the finest

pianists of the day; and it is related of him that, being engaged to play Mendelssohn's concerto with a well known amateur orchestra in London, and having traveled all night to be in time for rehearsal, he arrived, to the dismay of the conductor, minus his fiddle. To the astonishment of all present, he sat down to the piano, and played the entire work from memory, pointing out his wishes so exactly, that the evening's performance went without a hitch.

Like most celebrities, the genial violinist does not escape the attentions of autograph hunters and others of that ilk; and he tells with great amusement of the lady who, when asking him to give her some lessons, also requested that he would tell her what the fare would cost her. Hundreds of demands for photos, tickets, pieces of his violin strings, and such trifles, arrive every week, accompanied in many cases by an amount of flattery which would turn the head of a man of a less well balanced mind. Fortunately the recipient of these honors is not likely to be influenced by them in any way, as he is much too sane and level headed to be an easy prey to empty compliments; in fact, he gives one the impression of being a man of very fixed ideas and determined will, and one not easily to be moved from what he considers right when once he has thought the matter out and decided upon a course of action. He is a very genial companion, a forcible and polished talker, and possessed of a strong nature, which, combined with an exceedingly courteous manner, make him a conspicuous figure in social as well as in artistic life. Before closing this article, it is only fitting that we should offer him our congratulations on his recovery from his recent most serious illness, which he was enabled to pull through, thanks to the unremitting care of his wife, and the help of a strong constitution. That our congratulations are sincere no one who knows him will doubt, for we can ill afford to contemplate the loss of such a fine musician and worker for the highest ideals of art. Therefore, we are sure that our readers will echo our words when we wish him heartily the best of health and success for many years to come.

B. HENDERSON.

Jomelli in Denver.

Madame Jomelli's concert engagements of last week took her to Denver, one of the cities she visited on her honeymoon trip around the world, ten years ago. To the pleasant recollections she already had of the city she has now added the cordial reception the Denver people gave her on this occasion.

An event which will interest American musical people traveling through Italy was the inauguration on November 21 of the Lyceum Club for ladies in Florence, after the model of those founded in London and elsewhere, by Florence Smedley. Such an institution will be of great advantage. During the proceedings music was rendered by Signorina Vocaturo, a pupil of Signor Buonamici, Signora Alessandri and Signorina Livia Vitolo.

Julia Allen Sings for Her Townspeople.

Scranton, Pa., in the language of symbolical geography called "The Diamond City," is the home of the young prima donna, Julia Allen. At the recent opera performance given at the Nesbitt Theater, in Wilkes-Barre, and the Lyceum, in Scranton, of "Lucia," the critics of both cities as well as the music lovers in both places accorded a most cordial welcome home to the American girl with the beautiful voice and plenty of brains to match. As the unhappy Lucia of Sir Walter Scott's fancy, set to the pyrotechnical music of Donizetti, Miss Allen won all hearts. Some brief extracts from the local press of these twin coal cities follow:

The friends of Miss Allen, who had followed her musical career with interest, and read of her brilliant progress in the capitals of Europe, where she was hailed as an artist of exceptional gifts and accomplishments, awaited her appearance here in a part suited to her talents with keen anticipations. They did not, however, expect to see her in the exacting role of Lucia, and it is but justice to say that she surpassed all their expectations in this part. In the mad scene she rose to tragic heights and sang the complicated music with thrilling effect. Her clear, sweet soprano voice ran all the gamut of expression with flawless fluency and possessed all the soulful tenderness necessary to interpret the theme with convincing force and earnestness.—Scranton Truth, November 19, 1908.

Julia Allen, a well-known American soprano, sang the part of Lucia. She had to respond to many encores, especially after the mad scene. What makes Miss Allen's appearance specially interesting is that she is a Scranton lady, a one time choir leader, and is now touring after six hard years of study in Europe.—Wilkes-Barre News, November 21, 1908.

The cast was satisfactory throughout, and Julia Allen as Lucia quite captured the house, enthusiasm rising to a high point after her coloratura work in the mad scene, a part of which she very graciously repeated. Her voice is limpid, and yet of firm tonality, very agile, easily flexible, of wide range, of splendid carrying quality and she sings true to the key. Her acting also was good enough to pair with her voice skill.—Wilkes-Barre Record.

Miss Allen is a product of Scranton, where she first became prominent as a vocalist. Her extraordinary powers and gift of versatility soon won her the recognition that is so frequently overlooked in one's home town, and thus encouraged Miss Allen determined upon a grand opera career. And those who were fortunate enough to hear her last night know how well she has succeeded. Her rendition of the title role of Donizetti's florid opera does not lose by a comparison with such noted song birds as Tetrazzini and Melba, and to say that Miss Allen reaches their standing is not excessive praise.—Wilkes-Barre Times-Leader, November 21, 1908.

Here also is an opinion from the Reading Times of November 17, 1908:

Most of the hard work in "Lucia" is carried by the impersonator of the title role. This was in the hands of the gifted singer, Julia Allen, whose voice has wonderful purity of tone, great range and flexibility. The mournful and tragic features of the story of the Bride of Lammermoor were interpreted with signal ability by Miss Allen.

The Brussels Opera has had so far this season: "Lohengrin," "Werther," "Aida," "William Tell," "Faust," "Lakmé," "Marie-Magdeleine," "Daughter of the Regiment," "Mireille," "Cavalleria Rusticana," "Orpheus."



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The Matinee Musical of Lincoln, Neb., has begun what promises to be one of the best years in its history. The officers are: President, Mrs. L. J. Herzog; vice president, Mrs. D. M. Butler; recording secretary, Alice Sexton; corresponding secretary, Mrs. A. S. Raymond; treasurer, Mrs. J. W. Winger; librarian, Mrs. Ferdinand Rehlender; auditor, Miss A. L. Miller. Other members of the Board are Miss C. B. Raymond, Miss E. Raymond, Mrs. E. H. Barbour, Mrs. R. P. Curtice, Mrs. H. B. Waid. The first meeting of the year was a reception at the residence of Mrs. John B. Wright, when the program was given by Lola Carrier Worrall of Denver, who entertained the guests with a number of her own compositions. Mrs. C. S. Lippincott of New York gave the second concert of the season. Mrs. Lippincott was formerly a member of the club. November 12 the first recital of the season, and the thirty-seventh in the history of the club, was given by Fannie Bloomfield Zeisler, before a large and most enthusiastic audience. Two other artists will be heard before the club during the season, beside the usual afternoon programs given by the active members. The complete report of the club's work comes from Mrs. Winger, the treasurer, who is also the vice president of the Western Section for the N. F. M. C.

A most attractive Year Book has just been issued by the Lake View Musical Society, of Chicago, Ill. Mrs. Emil W. Ritter is the president, and has on her official staff Mrs. James P. Houston, Mrs. L. L. Gregory, Mrs. W. R. Barnes and Mrs. R. A. Bower.

Under the guidance of Mrs. H. A. Goodrich the Fennville Club of Fennville, Mich., is doing splendid work. Mrs. Goodrich has assisting her in official capacity Mrs. W. A. Pullman and Ada E. Hutchins. The outline for the year's work is not yet complete.

The Amateur Musical Club of Elmhurst, Ill., heard Gogorza in recital Monday, November 30. An attractive program was given by the club's artist members on November 13. This was followed by Marie Schade, the pianist.

Those in attendance at the meeting of the Board of Managers of the N. F. M. C., held recently in Grand Rapids, Mich., were: Mrs. C. B. Kelsey, president, Grand Rapids; Mrs. Emmerson Brush, Chicago, Ill., corresponding secretary; Mrs. A. M. Robertson, Indianapolis, Ind., vice president of the Middle Section; Mrs. C. V. Harvey,

Chicago, Ill.; Mrs. H. C. Brigham, Grand Rapids, assistant press secretary; Mrs. I. W. Barnhart, Grand Rapids, assistant printing committee. Mrs. Edwin F. Uhl, Grand Rapids, honorary vice president. Plans were made for the Federation's part in the coming biennial meeting, which will be held in Grand Rapids in May, 1909. Besides being the home city of the national president, Mrs. Kelsey, the St. Cecilia Society of Grand Rapids is distinguished for its hospitality.

Report of the Chairman of American Music Committee to the Board showed 114 manuscripts received from contestants for the prizes offered by the Federation. These are in the hands of the judges and will be passed upon, and the winners duly notified. The successful contestants will have the pleasure of hearing their composition presented at the meeting of the National Federation next May. Those deserving honorable mention will also be heard from at the convention.

NOLA NANCE OLIVER.

Two Critics Who Agreed.

(Young People's Symphony, Carnegie Hall, Saturday afternoon, November 28, 1908.)

Reginald de Koven, in the New York World.

The first of a series of Symphony Concerts for Young People, under the direction of Mr. Frank Damrosch, took place at Carnegie Hall yesterday. Mr. David Bispham was the soloist, and there were some tone pictures from "The Sleeping Beauty," a suite for orchestra by Humperdinck were the features of a program arranged to illustrate how fairy tales, legends and sagas had furnished inspiration to the great masters.

Mr. Damrosch, as usual, gave some explanatory remarks, saying among other things that he supposed they all understood what "Dornroeschen," the German for "Sleeping Beauty," meant,

Richard Aldrich, in the New York Times.

Dr. Damrosch began, as he is accustomed to do, with some brief remarks to elucidate his subject. He spoke of the inspiration of a poetical idea in music, and said that musicians might treat such an idea in two different ways, either by an attempt to give definite pictures of distinct things and happiness or by a more general suggestion of a mood, an attempt to realize in music the feelings that were produced in the mind by the poetical idea the composer was attempting to illustrate. He called music of the first sort program music, that of the second pure music; and called pure music the higher. The definitions he gave might get him into trouble

and I wondered why. Perhaps Mr. Damrosch, entirely foreign in his sympathies, views New York only as the second German city in the world, forgetting the fact that there are a few Americans living here after all.

I found the Humperdinck number melodious and charmingly pictorial, but the thought occurred to me, not having heard it before, that if Mr. Damrosch was playing it as badly as he did the "Midsummer Night's Dream" overture, which opened the program, I should defer any criticism till I could hear it under more favorable conditions. Mr. Damrosch also succeeded in taking all the sweetness and flavor out of the lovely Massenet "Legend" from "Le Jongleur," which Mr. Bispham, in capital voice, sang with much feeling and made me realize all over again what a wonderful conductor Mr. Campanini is.

Mr. Bispham also sang with excellent effect the "Legend" from Wagner's "Flying Dutchman," and Jensen's "Waldesgespräch," and Loewe's "Wedding Song" with piano accompaniment. Bendel's "Cinderella," arranged for full orchestra by Müller-Berghaus, closed a program based on an excellent idea, not as I thought very well carried out considering it was meant to be attractive to and interest children. Considering also that as by no stretch of the imagination could Mr. Damrosch be called anything more than a routine conductor, of indifferent ability.

with some of the upholders of the "program" in music, who would include the second category also under that name, and would consider as absolute music only that which has no definite or announced underlying poetic idea.

There were further explanations of the program as it was played. It included Mendelssohn's "Midsummer Night's Dream Overture," tone pictures from Humperdinck's "Dornroeschen," and an orchestral transcription of Franz Bendel's "Cinderella." Mr. David Bispham sang the Dutchman's aria, "Die Frist ist Um," from "The Flying Dutchman"; the "Legend of the Sage Bush" from "Le Jongleur de Notre Dame," Jensen's "Waldesgespräch," and Loewe's "Wedding Song." The concert interested a large number of people, old and young; it is only to be regretted that the young were not given a better idea of good orchestral playing than was offered them, for instance, by the ragged and unfinished performance of the "Midsummer Night's Dream Overture."

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MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

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"O, WHAT A fall was there, my countrymen."

We have seen it spelled "Walkyrie," "Valkyrie," "Valkiria," "Walküre," "Walkure," and "Die Walküre." The interpretations, too, vary as markedly as the spelling.

JOSEF HOFMANN has been in America some weeks and is spending the winter together with Mrs. Hofmann, at the latter's country home in Aiken, S. C.

Now that President Roosevelt soon is to lay down "the big stick," Conductor Safonoff might try its efficacy in place of the fistic method he employs at present when he leads the Philharmonic concerts.

"THE best performances of German opera ever given here" did not seem to impress some of the Metropolitan stockholders as strongly as they did the two morning newspaper critics who made that wonderful discovery.

THIS is to be a great week in New York for American music and musicians. There will be, among others, Massenet, Mascagni, Leoncavallo, Donizetti, Verdi, Wagner, Puccini, Bizet, Renaud, Dufranne, Trentini, Tetrizzini, Zenatello, Mahler, Alda, Caruso, Amato, Didur, Sembrich, Bonci, Scriabine, Elman, Safonoff, Lhevinne, Rubinstein, Tschakowsky, Sauer, Scarlatti, Chopin, Debussy, Schumann, etc. America for Americans! Hooray!

LAST week's news report on the Metropolitan Opera situation, published in this paper, was, as usual, the proper and correct one. Our columns stated that Signor Gatti-Casazza and Signor Toscanini were compelled, through existent conditions, to demand a definite statement as to their further tenure. The "Reflections" in this issue explain the matter and its sequel fully. The manager and conductor were re-engaged for the next three seasons.

"RICHARD STRAUSS," says Henry T. Finck in the New York Evening Post, "is allowing the facts regarding his latest opera 'Electra' to leak out slowly and mysteriously. He is a clever fellow, a good self-advertiser, and withal a humorist who enjoys the foolishness of newspapers and their readers." History records that the operas of Meyerbeer, Verdi, Donizetti, Mascagni, Leoncavallo, Puccini, and other popular composers, were launched in exactly the same way as "Salome" and "Elektra," allowing, of course, for improvements in the way of cable facilities and yellow journalism.

THE MUSICAL COURIER is in receipt of a letter asking: "Was Parsifal supposed to be married or not, in Wagner's festival drama?" He is not married in that opera, but there is no telling what happened after the final curtain, for in "Lohengrin" more than a hint is given by the swan knight that he is the son of Parsifal. And yet "Lohengrin" was written before "Parsifal." It is only another instance of how beautifully Wagner used to mix mythology, music, and metaphysics to suit the operatic exigencies of the moment. Perhaps, after reforming Kundry, Parsifal made her Mrs. Guileless Fool.

It is very sad that a young woman like Geraldine Farrar should attempt to make herself notorious in this city through her interviews in the daily papers. Who is Miss Farrar, after all? We have not heard anything great from her throat in the Metropolitan and she is not gifted with any startling histrionic talent. Does this young lady really believe that the Metropolitan Opera House depends upon her or her friends? Has she not seen what an error she made in signing the letter to the Executive Committee of the Metropolitan Opera House last week,

asking them to retain Dippel as co-manager? Does she not realize that these blunders cannot be repeated? Who cares whether Miss Farrar thinks one way or the other? The object of Miss Farrar should be to sing and to act and to do her duty under the contract, and the more she talks, the worse for her voice. She ought to follow the example of Adelina Patti and keep silent and sing well.

THE most truthful account in the daily papers of the latest directorial happenings at the Metropolitan appeared in the Press last Monday morning. All the other papers, except the World and the Evening Post, which are non-partisan in musical politics, colored their stories to conform with their personal prejudices. The Sun's petulant story, with its thinly veiled disappointment over the defeat of Dippel, caused much amusement in well informed musical circles, while the Tribune's peanut politics in music never has been anything but a joke in this observant town.

A CABLEGRAM from Paris is to the effect that Messenger, one of the directors of the Grand Opera in Paris, has had differences with his associate, Broussan, and has resigned and has offered under certain conditions to take the management solely. Broussan, who was formerly director of the opera at Lyon, became associated with Messenger a year ago and both of them succeeded in raising sufficient capital by subscription (some from the City of New York) to establish a financial company that could guarantee to the government the performances at the Grand Opera and thus secure the subsidy. It was supposed long ago that this double headed management could not succeed and it took about a year to demonstrate that, which shows again how much slower Europe is than we are, for here it was demonstrated within a month. Again let us reiterate, and not for the last time it seems, that authority and responsibility cannot be divided, so that if any man carries a responsibility towards others or towards people or towards a nation or towards an institution, he must have the authority if he desires to succeed. He may succeed by a mere chance and that chance is one in half a million. No man of any character would accept such a position, no matter how small it may be, after he once discovers that the rule still is in effect.

WALTER DAMROSCH, in an interview in St. Louis, is reported to have said: "What is there resting to the tired husband in the tedious recital of estimates on the depletion of the family larder? What can the weary wife find of interest in the shop talk of her husband's business? This fact is better recognized in the homes of other countries, where there is a greater companionship between members of the family, and where the day's routine is not rehearsed for the evening's entertainment. There is not so apt to be a violent disagreement over Beethoven's symphonies as there is over the price of beefsteak." There has been a considerable violence of discussion regarding the performance of Beethoven's symphonies by a so-called New York Symphony Orchestra. As to the other questions propounded by Mr. Damrosch, they show his deep cultivation of sociological and philosophical questions. There is a great deal for a tired husband in America and that is a great big bed or a fine couch, and for the weary wife, why, there is bridge whist, because she certainly prefers that to the orchestral concerts of New York, and outside of New York it is about the same except in a few places. In Europe people do not go to concerts unless they get free tickets. In this country they pay for the tickets, but they want something for the money. They cannot get it in New York in the orchestral concerts we have and that is the reason there are some zealous women that are trying to solve this problem. They are weary, too, just as the husbands are tired and restless.



BY THE EDITOR.

HERE is a letter I am going to submit to the readers of this paper, which must interest them, because it represents a certain well defined theory regarding the publication of a musical paper—I say theory—which has been upset very much by the facts. The letter affords an opportunity to explain this matter. It comes from a gentleman who occupies an important position in a financial company in Birmingham, Ala.:

BIRMINGHAM, Ala., November 15, 1908.

To The Musical Courier, New York City:

DEAR SIR—I have noticed from time to time articles in your valuable paper over the signature of the Editor, regarding Piano Player rolls of deficient length, thus necessitating the elimination of important notes in various masterpieces. This inquiry is not intended for a "rub," nor is the writer a regular subscriber, however, being a person of musical interests, he frequently purchases THE MUSICAL COURIER at the local news stands. I take the liberty to ask you to advise me how, from an educational standpoint, the articles above referred to, can be of special benefit to your readers. I venture to say that the majority of your subscribers being of artistic tendencies would not possess a player in the first place, and would, therefore, not have occasion to purchase the "rolls." I, for one, do not care an iota whether these rolls have fifty or one hundred notes, inasmuch as I have never heard an instrument of this nature which I would not consider an abomination. I do not think for a minute that the persons possessing the players are of sufficient musical intelligence to care whether they have rolls of deficient length.

I, for one, would greatly appreciate the valuable space occupied by these "knocks" on the players, given over to interesting and enlightening articles on matters of musical education. There are new and important works being produced for the first time in both operatic and orchestral channels in our musical centers. Why not have these analyzed, and have the different themes and motives illustrated? This would be of real and high benefit to your many readers, while now we have to wait until some incompetent newspaper critic takes it into his head to write a book on these subjects. By way of hint, I might mention such works as the new Elgar, Debussy, Charpentier, and d'Indy works, also d'Albert's new opera, and innumerable others, which we of the Far South are not privileged to hear.

Trusting that you will accept this letter in the good spirit it is written, I am,

Most respectfully yours,

C. REDDISH.

In the first place, it must depend entirely upon the persons who are editing and conducting a paper as to what should be printed, and, naturally, they would print what an experience of years would in itself advocate. This paper is now about to begin its thirtieth year, and we have tried many, many schemes to please the musical world through the columns of the publication, and on many occasions we have, for periods running as long as a year—as a tester, as I may call it, although it was merely a test—we have published educational articles and exactly these very things which the writer of the above communication advises us to take up. We have published in this paper for many periods at a time opera plots, telling the world in advance the plots of operas that were to be played; we have devoted pages and pages for years and years to the problem of musical education in the public schools; we have had orchestral scores analyzed here by the score; we have gone into all these questions of composition, old and new, particularly new, trying our best to bring the novelties before the reader, and whenever we carried out such a system on

a set basis or a certain fixed rule, running for certain periods in order to test taste as to what is wanted in a musical paper, we found that we were getting to a point where there would be no more musical paper; we found, namely, that the people were not interested—that is, those people who were willing to send \$5 to receive this paper fifty-two times a year, and were willing to remain without elimination and restoration and all the bother and pother that is connected with these changes.

Furthermore, we discovered that if we were printing such a paper as we are now publishing we would increase the interest in the paper and these \$5 subscriptions would come in like snowflakes and the people would remain on our books for years.

Naturally, being interested in this paper, we made careful investigations on these subjects in order to find exactly what kind of a paper it would be that would best suit the readers, and the best test of what would best suit the readers was these \$5 bills. They not only showed us that the people wanted the paper and were willing to pay for it, but it also showed us that we could get the \$5 bills to run the paper with, so we finally concluded that this paper depended entirely upon the question of its financial support. That was the question which we finally had to face. Either that or vacuum, which nature, we understand, abhors, and which we abhor as much as nature does.

The news stand sales of THE MUSICAL COURIER dropped off every time that this paper, for a period of months, became a pedagogic, educational and pedantic publication, and the reverse always took place (namely, the news stand sales increased and the subscriptions increased) whenever this paper followed out its original plan of being a newspaper—that is, of printing all the news which we thought could be properly presented and which could be confined within the space that naturally can be devoted to this proposition, always considering the fact that if the paper were made too big it could not be printed in time to appear on Wednesday mornings under any conceivable device of the printer's mechanism. There must be a limit to every publication. There must be a time when the press closes the last forms, during which time the preceding forms are in course of printing, and some of them already closed and ready to be bound. I say there must be a time limit for this. That time limit is fixed by the clock, and then the paper is shipped out of the printing place in various directions—first, through the mails, and then through the news company deliveries and in various other forms. To do this on Wednesday morning, beginning at seven o'clock, the mail already having been delivered during the night previous, there must be a time when writing and typesetting and printing must cease. Therefore, this limits the size of the paper and therefore it limits its scope. If we want to publish the musical news that takes place every week in all parts of the country this paper would, in order to represent our ideals of a musical paper, contain 1,000 pages a week, and absolutely no less than 500 pages a week. It cannot be produced with 100 pages a week. It cannot be produced on time with 60 pages a week. It is an impossibility. Besides it is an impossibility from a financial point of view. We could not deliver a 60 page paper all the year round, or a 52 page paper or a 48 page paper all the year round at the rate of \$5 subscription without going into bankruptcy.

Correspondents who wish to show us what we should do in their endeavor to assist us in the promulgation of the theories we represent in musical life must always take into consideration physical forces to be considered, the first of which is the mechanical production of the paper, and then the next is the payment for this mechanical production, and then the other payment—the brain

production and the machinery for handling the paper, the rents, telegrams, correspondence, salaries and the railway trips, the ocean trips and the branch offices, and the bookkeeping, and the subscription department, and all these things, employing a great many people.

Therefore, while we would accommodate willingly the views of every one who has any sane proposition to offer on this question of publishing a musical paper every week, we must, naturally, be limited by the resources, by the capacities and by the possibilities, and we must also be guided by our experience. If we were not guided by our experience and by the lessons we have learned and by the losses we have sustained, why, we would not be able to conduct this paper at all. So, while we are very much obliged for all advice and suggestions, and while we are ready to accept any or all of this data as it comes to us, we must still call attention to the fact that we ourselves are incapable of removing these physical obstacles that make it impossible to do better than we are doing, although we are constantly improving. One of these days there will be an ideal musical paper. It will contain 1,000 pages a week. It will be printed in the air by a system of typesetting or type formation and press work that will be propelled through wings revolving through atmospheric pressure. The revolutions of these machines used in the aviating office will be so rapid that a form of 32 pages will be printed to the extent of 100,000 pages in two minutes, and then the edition can be gotten off in time to return down to terra firma and to be handed over to the news companies to be delivered to the news stands by automobiles, and each reader will take his copy away in a wheelbarrow. Derricks will be attached to houses to lift the papers up to the windows of the subscribers and land them in on the parlor floor. Something like that will be done. But under the present conditions on this earth here, where things must be met in a practical manner and where bills must be paid, just the same as bills are received, it is impossible to do more than we are doing. But we are looking hopefully toward the day when the 1,000 page paper will be produced every week, and this is not ironical; it is a sincere reply, and it may show our correspondent, who is a man of good sense, that there are some difficulties in publishing a musical paper, if the bills are to be paid. The history of the past shows that, in most cases, the musical papers did not pay their bills, and history will repeat itself in those cases.

The Opera Organized.

There is a very well known principle manifesting itself strikingly billions of times in the active world in all phases and that is, that authority and responsibility cannot be divided. This principle was manifest in the days of Moses when he led Israel out of Egypt, and it has continued down through Caesar and Napoleon to Rockefeller, and it is operating in this office and it could not fail to exercise its influence in the disturbed condition and friction that existed in the Metropolitan Opera House because of a dual representation, a divided responsibility. It was a foregone conclusion that division of responsibility could not continue, and last week

THE MUSICAL COURIER gave out the method that was to be applied in order to organize the opera on the only sensible, judicious basis possible, and it seems that our report has been verified by the facts.

In the meantime, however, a rather incongruous element intercepted itself in the shape of a letter gotten up by some of the Metropolitan Opera House singers, demanding that Mr. Dippel should be considered by the Executive Committee for the renewal of his contract at the same time when the contracts of Gatti-Casazza and Toscanini were to be renewed last week, as was originally stated last Wednesday in this paper. It seems that the finer theories of ethics were entirely absent in the unprecedented conduct of the opera singers in conjunction with some newspaper men; in fact, the whole scheme was based upon a false conception of

engagements with the Metropolitan at the end of this season. By what incoherency of logic or otherwise, by what sophistry could they possibly have imagined that their signatures could have any force or influence regarding the future management of the Metropolitan Opera House in which they were not to participate as singers, or did they look forward for re-engagements through such a course of reasoning?

In the next place, what theory could possibly have induced them to believe for one moment that they could have any influence whatever unless the whole system of operatic management were to be revolutionized and the singers were to control it instead of the Board of Directors and their representative, the manager?

However, the letter which was presented by Mr.

Dippel to the Executive Committee and which he was advised by good friends not to put forward, was the very cause of their undoing. It at once gave expression to a condition in the opera house so obnoxious to any well trained and intelligent mind, that the Executive Committee was forced—in other words was compelled, not only because of its dignity and self-respect, but because of the revolt that the document represented—to cast it aside and to denounce it in as elegant and refined phraseology as possible, the result of which was a letter which has already been published by the daily papers and which is herewith appended, giving expression to views consistent with what gentlemen were obliged to do under the conditions.

NEW YORK, December 2, 1908.

LADIES AND GENTLEMEN—We beg to acknowledge receipt of your communication of November 25, to which we have given due consideration, with particular reference to your expression as to the protection of your own artistic interests. We fully realize to how great an extent the prestige of the Metropolitan Opera House is due to the great artists, like yourselves, who have given it and are giving it the service and renown of their splendid gifts. The board and the management are grateful to you and sincerely appreciate that you are entitled to every consideration and courtesy.

Your interests and theirs are identical, namely, to achieve for the performances at the Metropolitan Opera House the highest possible level of artistic excellence. While we know well that to accomplish the best results it is necessary that you be happy in your work and contented and that you have the assured feeling that your great accomplishments are recognized and respected as they deserve, on the other hand, we are entirely convinced that your own experience and intelligent appreciation of the facts must lead you to realize that, however great the individual artists, the greatest artistic success can only be accomplished if there exists a spirit of willing cooperation with and submission to the management and a recognition of the necessity of centralized authority, together with mutual confidence and good will.

It is not possible to administer an organization like the Metropolitan Opera under two heads, and it was never intended that it should be so administered. We do full justice to the excellent qualities of the administrative manager, Mr. Dippel, and to his intelligent and zealous labors. We desire to show him every fairness and to accord him every consideration and opportunity consistent with our conception of the paramount interests of the organization, but there can be no divided artistic authority, and while there remains a large and important field for Mr. Dippel's valuable capacities his functions are and must be subordinate to those of the general manager, Mr. Gatti-Casazza, who is the supreme executive head of the organization.

It is but natural that under a new management there will arise at the beginning occasional misunderstandings which call for mutual forbearance and patience, but you may rest assured that the board, as well as the management and the conductors, are animated toward you by no other feelings

William and Pine Streets,

New York, November 30, 1908

KUHN, LOEB & CO.

Dear Mr. Caruso:-

Pursuant to a resolution unanimously adopted at a meeting of the Directors of the Metropolitan Opera Company, held on November 19th, I take pleasure in herewith formally expressing to you the sincere thanks and warm appreciation of the Board for the very great service which you have rendered to the Metropolitan Opera Company, and for your fine spirit of loyalty, in consenting to undergo the fatigue, strain and effort of singing at so many of the performances of the opening week of the present season.

In asking you to accept the enclosed little token of their gratitude and regard, the Directors desire me to express to you their cordial personal good wishes for your health and happiness, and the hope that your wonderful gifts may be preserved for many years to come, for your own satisfaction, for the joy of the music-loving people of New York, and for the fame of the Metropolitan Opera House.

Believe me, dear Mr. Caruso, with kindest personal assurances.

Very sincerely yours,

Edw. G. Kahn
CHAIRMAN
Executive Directors,

Enrico Caruso, Esq.,

METROPOLITAN OPERA COMPANY.

A LETTER TO CARUSO.

Accompanying this letter was a diamond studded gold cigarette case.

the influence that the opera singers have here and the mistake, therefore, was fundamental. Madame Sembrich and her husband, Mr. Stengel, in conjunction with some newspaper men connected with daily papers in this city; Miss Farrar and Mr. Scotti, whose names are constantly joined either by accident or by design, and Miss Eames, whose signature was obtained, draughted a document to the Executive Committee of the Metropolitan Opera Company, which was nothing less than a demand that Mr. Andreas Dippel should be placed in the same position as Gatti-Casazza in the management of the opera. Mr. Caruso signed this document without knowing much of its contents, and being a big hearted and generous soul, he was easily draughted into this defiant pronouncement, or, as one of our esteemed critics in this city calls it—proclamation.

The people who signed this and who originated it, Sembrich and Eames and Scotti, are to close their

but those of good will and high regard, and we trust and believe that we may always rely upon your whole hearted and harmonious co-operation in our common aim, to make the Metropolitan Opera in every respect the very best and greatest among operatic art institutions. Very truly yours,

OTTO H. KAHN,
WILLIAM K. VANDERBILT,
FRANK G. GRISWOLD,
Executive Directors.

Messrs. Enrico Caruso and Antonio Scotti, Mesdames Eames, Ferrar and Sembrich.

Mr. Dippel.

The most amazing phenomenon in this whole situation is that Mr. Dippel has not yet resigned. It must have appeared to him, as much as to others—at least, to him—that the position of Signor Gatti-Casazza and Signor Toscanini was an intolerable one. This paper will not open its columns to the enormous amount of gossip that has been pouring out of the portals of the opera house—gossip that was sure to undermine the position of any respectable official, and Mr. Dippel must have understood that it was either a question of resignation of Gatti-Casazza and his associate, Mr. Toscanini, or his own resignation in order to get the Metropolitan Opera House into a condition of civilized mobility. Under the conditions hitherto prevailing it is amazing that these men from Italy have been able to do what they have done, in view of the ravages of the cabal. They were prepared to resign. They had to know from the Executive Committee where they stood and the Executive Committee immediately replied, and unquestionably some compromise might have been introduced, to place Mr. Dippel in a position which would not have offended his amour propre, but the letter which he laid before the Executive Committee made even that impossible, because it was a question of amour propre then with the Executive Committee and not with Mr. Dippel, and that is the whole story in a nutshell.

The insolence of these opera singers who originated this letter with Mr. Dippel in forcing their opinions and their endorsement upon an organization in which they were to take no part is, as I stated before, unprecedented, but it discloses the whole character of the situation and the whole trend of musical affairs in New York City in opera and music generally.

It is alleged that the critics of the New York Sun and New York Tribune, or persons connected with those papers, were parties to this letter or to this policy that was to be forced upon the Executive Committee. That is an affair for the owners of those papers to take care of and to investigate. In the musical circles of New York today the situation, so far as those papers is concerned, is fully appreciated and the trend and disappointment that has overcome them is manifested in their own articles on this subject, for those articles are all in favor of Mr. Dippel, which, of course, under the present disclosures, makes them ineffective and the criticisms valueless. But it had to come forth. It was a question of pernicious activity finally reaching its goal. As already stated, it was impossible for Signor Gatti-Casazza and for Signor Toscanini to maintain themselves under the prevailing conditions as they existed before the decision of the Executive Committee was announced. It is also impossible for these gentlemen to have any further relations with Mr. Dippel on the stage of the Metropolitan, for that is also now a matter of self-respect and artistic punctilio, since it is known what has been done by Mr. Dippel's friends particularly, or those who call themselves his friends, many of whom were working for their own interests solely. Men of the type of Gatti-Casazza and Toscanini consider this self-respect and punctilio a part of their life and will so manifest it.

The Executive Committee is to be congratulated on its decision, on the promptness of handling this

subject, and on the principle that was maintained in the carrying through of its project. The Metropolitan Opera House must be maintained on a proper basis now that the opportunity has arisen to do it, and those in the cabals that have been invading its precincts must be cast out and can be cast out, and I firmly believe that these men from Italy will accomplish their purpose to place the opera where it should be, on a dignified, artistic basis.

The effort to make it appear that German opera is to be discarded is one of the last resorts of desperation. It is the straw which is grasped by the sinking man. No one claims that German opera can continue under the prevailing conditions, because, in the first place, it is not supported by the Germans, and, in the second place, there are no singers to perform German opera as it should be performed. German opera was in the hands of Mr. Dippel. Even in the case of the Musettas of "Boheme" the selection of whom was left to him, nothing was accomplished, and there are now three Musettas who are taking vocal lessons in New York, to whom \$20,000 will be paid for not singing the role of



GUSTAV MAHLER.

Musetta. It is not a question of German opera. German opera will flourish when German opera is sung. German opera will not flourish when it is shrieked and yelled. The people of this city are tired of the shrieking and yelling. The leading German opera tenors in Europe are now studying the Italian and French repertory, because they can no longer go on and ruin their voices as they have been taught to by the teachers in Germany in the singing of Wagner scores.

As soon as the Germans will support German opera here, we will have it, provided singers can be secured.

All this reminds me of a statement by Ferrero in his wonderful work "The Greatness and Decline of Rome" made interesting particularly this month on account of his presence here, where he is delivering lectures at Columbia University. He says, among other things: "Every political combination must rest upon some partial or temporary compromise which never can become harmony; this compromise then becomes a principle of policy, but a principle both of life and of death. At the outset

it becomes a condition of success; in the final event it is the cause of inevitable ruin."

The attempt to compromise the opera situation here by appointing Gatti-Casazza with Dippel was one of these cases in politics, because it was also a question of politics in a minor situation. It had to end in ruin—that is, one or the other had to become victorious, because compromises are always fatal to some one engaged in them. They also involve a whole lot of self-effacement and self-reproach where the intellect is sufficiently refined to be conscious of the disingenuousness always apparent, because most compromises are time serving, insidious, and subject to the same criticisms dealt out by Aretino when the compromise gave him an opening. Sooner or later the Metropolitan Opera House had to be under one head and there was really nothing to do but what the Executive Committee did, except that it was helped along in its work by the injudicious, preposterous and insolent letter sent with the expectation that the committee consisted of men who did not understand the amenities of life and who could be subjected to a treatment of that kind, in fact it was an insult. One of the most disgraceful things in this matter was the manner in which Caruso's name was secured. This innocent, guileless man had no idea of the intent or purpose of the communication or what its real significance was.

Mahler Projects.

The ladies and gentlemen also who are desirous to have Mahler remain a permanent conductor in New York have decided that the basis of his engagement here can be centered in the reorganization of the Philharmonic Society next season.

The daily paper reports on this subject are vague and, of course, speculative as usual. One of the newspapers says that thirty concerts are to be given. There are no thirty concerts projected. Another one states that Richard Arnold has resigned. Richard Arnold has been for the last quarter of a century the concertmaster and one of the leading spirits, and nothing will be done without Mr. Arnold's co-operation. It means the complete rehabilitation of the Philharmonic under Mr. Mahler's control, with the elimination of elements that are useless now either through age or through incompetence, and the installation of an orchestra which, with the addition of new subscribers and new forces in it will build up a large body of performers who are to give regular concerts here during the season, with a large number of rehearsals preceding each concert, the rehearsals being the basis of the whole project, because without rehearsing seriously and carefully there can be no such thing as a successful orchestral performance.

The concerts given in this city by most of the orchestras here are abominations. Mr. Volpe's scheme is full of possibilities, because his project is to educate young people to become orchestral players, and he rehearses them incessantly. The trouble about Mr. Volpe's orchestra is that the moment some of the orchestral players demonstrate their capacity they are taken to some other orchestra the following season.

Otherwise, the orchestras here are really not worth listening to. The Philharmonic has degenerated to a degree that has put a great strain upon its Executive Committee. The other orchestras are hardly worth discussing. If the Mahler project can be carried through, we will have something here in New York which, in the course of time, will lead on to such capacity that its functions will be satisfactorily compared with those of the prominent permanent orchestras of the day. The project has not reached any culmination and will not be finally put upon a practical basis for some time to come, but these are the principles with which it is to be operated and which are now in operation.

BLUMENBERG.

NULLIFIED COPYRIGHT.

(Seventh Article.)

Effect on the American Composer.

A writer in one of our leading dailies describing a concert at which one of the works of a native born American composer was given a hearing, says:

"The inventor of the 'Salome' which was performed yesterday by the Philharmonic Orchestra is one of the chief hopes of American music. At present he is expatriated, and acting as music director in a minor German city. But his time may come."

Think of it! One of the chief hopes of American music, and yet he finds it necessary to expatriate himself! How can his time ever come when conditions here are such that he must continue to live in a foreign country in order to get a hearing in this, his own native country?

Could a more convincing argument be conceived to show the truth of the conditions being described in our Nullified Copyright articles than this case discloses to view?

But suppose this composer or any of the numerous expatriated American composers should achieve success? In that case, how could we claim it as a success for American music?

As long as present conditions continue, there is and can be no hope whatsoever for American music, and musical writers and critics generally should lose no time in making themselves familiar with the conditions we have been describing in these columns, conditions which are so terribly destructive of any and all hope for American musical art as to be actually appalling.

Signs are not wanting that public sentiment is fast becoming aroused over the disclosures of the evils surrounding American musical art which we have already exposed to view.

The facts, even when stated in the most carefully conservative manner possible, are so startling in nature as to give an air of radicalism to these articles, but it requires only a very little thought upon the part of any intelligent person to realize that all statements of facts in these articles are rendered as conservatively as a writer can possibly construe them and still adhere strictly to the truth.

For instance, how can a discrimination of "more than twenty thousand per cent." be stated without partaking of the air of radicalism; and yet, as we have already shown, the discrimination against the American composer is more than 20,000 per cent.

That this almost inconceivably enormous discrimination exists and is in active operation today we have already conclusively proven by incontestable facts and figures, and the circumstance that, after years of such an unprecedented discrimination, there should remain one single American composer in existence, is the most startling and amazing thing connected with the whole affair.

THE MUSICAL COURIER knows of many thousands of creditable musical works by American composers, works which compare favorably with those of the foreign composers, but owing to the iniquitous conditions made possible by the nullification of our copyright law, these works remain in manuscript and must continue to remain in manuscript as long as our conduct as a nation continues in the matter of expressly favoring the foreign composer with a discrimination so inconceivably great against our own composers as to be thoroughly and absolutely destructive to their interests.

Suppose that the shoe trade of the United States should suddenly show signs of being absorbed by foreign shoe manufacturers, and that our own shoe merchants should find it more profitable to become the agents of foreign shoe manufacturers than to continue as the agents of concerns manufacturing American shoes, and that many of our shoe manufacturing plants were being removed to foreign countries in order to be in a position to find a mar-

ket here, and suppose that the cause of such a condition should be traced to a misconstruction of our tariff law in a "friendly" suit brought by a foreign shoe concern before one of our courts, can any one imagine the storm that would ensue upon such a discovery? And yet the conditions which have all but destroyed American creative musical art are exactly parallel to the above supposititious case, and to our eternal shame as a nation, be it said we have permitted this condition to gnaw at the vitals of our musical art for seventeen long years without the slightest protest! Is not the revelation enough to cause every American to bow his head in shame?

Here is the greatest and best market in the whole world for musical works of every character, and our own citizens are barred from it unless they submit to expatriation, for it is only by expatriating himself that the American composer can avoid the effect of a twenty thousand per cent. discrimination against himself. And yet there are those who foolishly wonder why American musical art languishes! The wonder is that it is not so dead and buried so deep as to be beyond all hope or resurrection.

With conditions such as these staring us in the face, is it not a ghastly joke to read in the daily press of prizes to be offered to American composers for the production of an American opera? Suppose such an opera should be produced by an American genius, it could only be published by a foreign publisher, printed by a foreign printer from plates made by a foreign plate maker, and if its composer wished to follow up the advantage to himself resulting from his production of a successful opera, he would find the Ditson vs. Littleton decision still doing business at the same old stand and requiring a residence anywhere on the globe except in these United States of America, for the Ditson vs. Littleton decision, which is a living factor, practically in effect says to the composer: "If you want to compose music, you cannot stay in the United States."

It is quite evident that the American composer has become so accustomed to looking upon his own case as hopeless that nothing can arouse him, otherwise the revelations we have been making would have stirred up such a storm of public sentiment as would have caused an upheaval ere this in musical circles. We are living in hopes, however, that the composers of the country will wake up to the fact that THE MUSICAL COURIER is making a strong effort to place in their hand a weapon which, if used with the energy usually characteristic of Americans fighting for their just rights, cannot fail to remove the present unsupportable conditions surrounding their art.

So far these articles have treated only of the effect upon the composer of the nullification of our copyright law, and it is our intention to show the disastrous effects of this nullification upon a number of important American trades and industries before we conclude.

In THE MUSICAL COURIER of December 2 was a communication from a prominent music publishing house taking issue with us. It will have been noticed that the house in question did not attempt to deny the truth of our description of the condition which surrounds the American composer, but attempted to attribute it to another cause. The lesson to be deduced from this communication is that if composers are somewhat slow to perceive that their interests are involved, it is a charge that cannot lie against their "business agents," the music publishers, for it must be borne in mind that our articles have not as yet treated of the effect of copyright nullification upon the publishing industry.

To all American composers we wish to say that having now laid before them the cause of the heretofore mysteriously baneful condition which has prevented all individual success in the American creative field of music and which has rendered abortive all the many efforts by individuals and societies organized for the purpose of uplifting American musical art, the time has now arrived for the

composers to act for themselves. THE MUSICAL COURIER not only believes that it is possible to end the conditions described in these articles, but that the parties who have been profiting by the nullification of our law can be severely punished for their acts.

And if the composers of America let this opportunity pass after our efforts to enlighten them, without taking action upon a matter shown to be of such grave importance to themselves and their art, they will be deserving of very little sympathy in the future. We freely offer the columns of THE MUSICAL COURIER, the most authoritative musical journal in the world, to a discussion of the issues, and we promise that as soon as we are convinced that American composers have become alive to their interests in this matter to furnish a practical plan by which the perpetrators of this treasonable scheme can be amply punished for their part in the nullification of the manufacturing clause of the law of 1891.

Not until this has been accomplished will it again be possible for a right thinking American lover of fair play to hear the words "Music by an American" uttered without feeling the blush of shame mantle his brow.

Reply to Messrs. E. Schuberth & Co.

With all due apology to Messrs. E. Schuberth & Co., we would like to call their attention to the opening paragraph of their first communication, printed in our issue of December 2, and ask them, in the light of the statements contained therein, if we could do anything less than we did in showing the falsity of the statements advanced by them?

After making such a sweeping assertion as that first paragraph contained, viz.: "They may be well meant, but they are fundamentally wrong," it seems to us that common courtesy should have compelled them either to prove such a statement by submitting facts and figures showing where we were wrong, or, lacking such proof, they should have held their peace.

We think, therefore, that the complaint they make about our answer being "abusive" comes with exceedingly bad grace from correspondents who, in their very opening paragraph, accuse us flatly of not knowing what we are writing about and covertly hinting that our motives in exposing the shameful conditions, which have all but crushed American musical art out of existence, are not well meant by saying, "They may be well meant," implying a doubt upon the part of Messrs. E. Schuberth & Co. that our efforts are well meant.

We recommend Messrs. E. Schuberth & Co. again to read our reply to their most discourteous communication, and if they can find anything abusive in that reply and will call our attention to it, we shall make ample apology.

In our "Nullified Copyright" articles we most emphatically want it understood that we are setting forth questions of fact, every one of which is verified by statistics or by other documentary evidence, and if Messrs. E. Schuberth & Co. or any one else can show us that any one of our statements are wrong, we shall not only acknowledge ourselves to be in the wrong, but will publicly thank such person or persons for calling our attention to the misstatement.

A mere assertion, however, not backed up by any proof, is valueless, and we shall pay only as much attention to it as is necessary to show its falsity.

The nullification of the manufacturing clause of our copyright law and its effect upon American musical art is an entirely new question; therefore, anything which the back files of THE MUSICAL COURIER may contain from Messrs. E. Schuberth & Co. cannot possibly be considered as in any way an answer to the questions we asked of them in good faith.

When this paper states as a fact that the nullification of our copyright law places a discrimination of

more than *twenty thousand per cent.* against the American composer, we are either right or we are wrong. If we are right our case is proved beyond any possibility of doubt. If we are wrong and Messrs. E. Schuberth & Co. or any one else has a particle of evidence to show that we are, then such persons owe it as a public duty to make known such fact, and we freely offer the use of our columns to any one who can demonstrate that there is no such discrimination against the American composer in favor of the foreign composer.

If Messrs. E. Schuberth & Co. have the courage of their convictions, therefore, they will lose no time in answering the questions we asked of them and which we cannot allow them to avoid. If we do not get an answer to these questions, the conclusion will be forced upon the readers of THE MUSICAL COURIER that Messrs. E. Schuberth & Co. cannot answer them without revealing the truth of the statements contained in the "Nullified Copyright" articles.

We again reiterate that publications in the "free domain" cannot possibly have the effect of creating the conditions described in "Nullified Copyright." Would any one be foolish enough to assert that the works of Bach, Beethoven, Mozart, Haydn, Handel, Chopin, etc., all of which are in the free domain and reprinted by a number of different publishers in this country, in any way conflict with the interests of the American composer?

The moment a little common sense is applied to such an argument it dissipates into thin air.

Has the free reprinting of the works of Beethoven, Mozart, Bach, Haydn, Handel and hundreds of other great masters of the past in Germany, France, Italy and other musical nations of Europe had any such effect upon the native composers of those countries? If not, then why should they have such an effect here?

A man who rides every day in a railroad train does not necessarily become an expert railroad man, and a man who carries a fine timepiece for years in his vest pocket does not necessarily become an expert in timepieces; therefore, the fact that Messrs. E. Schuberth are "publishers, reprinters and agents for foreign editions ourselves" does not necessarily prove their statement when they say, "We know what we are writing about." *We do know* that the greatest misconception and ignorance of the question of copyright prevails among music publishers generally, and Messrs. E. Schuberth & Co.'s communication contains evidence that their knowledge of copyright is not measurably greater than that of the other members of their trade.

A. GORING-THOMAS, the English composer of the cantata "The Swan and the Skylark," the opera "Esmeralda," and many melodious songs and piano pieces, now is in this country on a visit, preparatory to undertaking a tour of the world. Goring-Thomas was erroneously reported some years ago to have committed suicide in London, and we are not aware that a contradiction ever has been published up to the present moment. The composer is a man of means and should be congratulated upon that circumstance as much as upon the fact that the rumor of his demise (like Mark Twain's on one occasion) was greatly exaggerated. If we remember correctly, THE MUSICAL COURIER's obituary notice at that time was as feeling as any of the others.

"MRS. WILLIAM COVEY, who is known to us as Miss Mabelle Gilman, the gay Parisienne in 'The Belle of New York,' has an orchestra on her railway car, which plays whenever she travels." And this from London, in a staid weekly journal! The fact that the lady's name is Corey and not Covey, does not make less sharp the point we wish to emphasize in reprinting the paragraph.

OBLIQUE ON OPERA.

It is curious to note how papers of the quality of the Evening Post, constantly proclaiming intellectual superiority, fail to grasp the meaning of plain facts when they are presented in the plainest possible manner. The Executive Committee of the Board of Directors of the Metropolitan Opera House extended the contract of Signor Gatti-Casazza for three years and gave him the management of the Metropolitan Opera House during that time, placing at his disposal all other appointments, and in not extending the contract of Mr. Dippel, which could not be done, because Gatti-Casazza was made supreme as manager, the Executive Committee passed a pleasant compliment on Mr. Dippel by speaking of his large and important field. The Evening Post of Monday thereupon makes the following editorial statement in speaking of Mr. Dippel:

He engaged the finest available cast for "Tief-land," the one operatic novelty so far produced, and if that novelty did not please, the fault was not his, nor d'Albert's, but simply a consequence of the vast auditorium, which is fatal to an opera in which the play is more important than the music. No other man available for Mr. Dippel's post knows so much as he does about all operas, past and present, and the singers of Europe and America. The directors will doubtless see to it that he retains what they have called his "large and important field." Not to keep him would be rank ingratitude, as well as poor business.

It seems to us that if "Tief-land" was the selection of Mr. Dippel and was placed on the stage by Mr. Dippel and failed simply "as a consequence of the vast auditorium, which is fatal to an opera in which the play is more important than the music," that this must have been Mr. Dippel's fault. He knew the Metropolitan Opera House and if he didn't know "Tief-land" that is his fault.

But that isn't the question. That is merely incidental. The Board of Directors gave to Signor Gatti-Casazza the control of the opera and the appointment of his assistants. They refused to reappoint Mr. Dippel, simply because they could not do so and contradict their action in the case of Signor Gatti-Casazza. They could not contradict themselves in a question of facts so diametrically as to appoint one man and give him control and appoint another man as an assistant at the same time. There are no paradoxes in facts. Facts stand upon their own basis, each separate and alone.

The appointing power of an assistant belongs to Signor Gatti-Casazza, according to the resolution and decision of the Board of Directors through their Executive Committee, and it is impossible for him to appoint Mr. Dippel as his assistant. Signors Gatti-Casazza and Toscanini did not apply for a decision on the question of their tenure for the purpose of subsequently, through the appointment of Dippel, admitting their action was merely due to a desire to forestall some one else. It would affect the dignity of Signor Gatti-Casazza and his standing in this community if he now were to appoint as his assistant the very man who claimed to be the manager at the time that Gatti-Casazza himself was forced to learn whether he was the manager or not by making the appeal to the Board of Directors—forced, through the very action of Dippel, to ascertain where he stood. How, under these circumstances, could Gatti-Casazza ever dream of appointing Mr. Dippel as assistant? And for this reason this paper, in another column, states its amazement that Dippel has not resigned. In Japan, in China, in Hindustan, even in Thibet, all over Europe and in its colonies and in Canada, the action taken by the Board of Directors of the Executive Committee of the Metropolitan—such an action would result in the immediate resignation of the person designated as Mr. Dippel was in this case here. But because we happen to be in the United States, that does not change ethics. It may change us, but it cannot change ethics, and it certainly cannot change the

ethics of Signor Gatti-Casazza and Signor Toscanini, who, living under enlightened culture, could under no circumstance afford to associate with Mr. Dippel in the management of the Metropolitan Opera House after what has happened during the last month. If they could afford to do so, the Board of Directors, in order to maintain its own dignity, would have to ask them to resign, and to install Mr. Dippel at the request made by the ladies Sembrich, Eames and Farrar. Gatti-Casazza must be amazed at the fact that Dippel did not resign, and this also means that, under similar circumstances, he—Gatti—would have resigned, which also is equivalent to saying that he would prefer to resign than to co-operate, after Dippel's tenure, with the latter. Can our intellectual people not see that there is an ethical sense? Are we actually devoid of it? It seems so.

TIME WANTED.

The communication which is herewith printed discloses a condition known to most music teachers, but a condition which, notwithstanding the revelations that have been printed in this paper, seems to be fastened upon us with a grip that makes it appear permanent:

DECEMBER 2, 1908.

To The Musical Courier:

I have been reading with great interest in THE MUSICAL COURIER of your agitation against the present unjust working of the copyright laws and would like to call your attention to another subject which I think calls for reform.

I am a music teacher and find that it is a very difficult matter for my pupils, especially those attending high school, to obtain sufficient time for practising. The school lessons are constantly getting more difficult and a certain amount of outdoor recreation is absolutely necessary for every boy and girl. But when the scholar has carefully studied his or her lessons, and has had the recreation which every boy and girl requires, scarcely any time is left for practising.

Music, if properly taught, is a great educational factor in training the muscles, the intellect and the artistic sense. But the amount of music taught in the schools is so small that its results are practically nil. Most scholars do not seem to learn even the A B C of music, the notation. Therefore, practically all the boy's or girl's musical education must come from the private teacher. A good many parents realize the value of a good musical education, but find that their children cannot learn their school lessons, get the necessary recreation and still have time for practising. Consequently, either the music lessons are discontinued, or the child's health is impaired on account of being kept indoors too much, or the school lessons are neglected.

Some remedy should be found for this condition of affairs and I would like to suggest the following: That scholars who present a note from their parents, certifying that they are taking music lessons, should be excused from studying a certain less important subject or subjects, and that while a lesson on that subject or those subjects is being given by the teacher, these scholars should be allowed a study period. In this way they would not need to spend so much time on their school lessons at home and would be able to spend the extra time in practising. Of course, it would be necessary to excuse them from a subject or subjects which would require, on an average, at least a half hour of school time every day.

This system would, I think, considerably lessen the handicap of our present young music students, who have an extra hour's work every day, while their more fortunate companions are taking their recreation.

Yours very truly,
ROBERT W. WILKES,
35 Caroline avenue, Yonkers, N. Y.

There should be no music taught at all in the public schools, because it has no effect, no results. There is a great deal of "graft" in it and people are employed who know nothing about music. The children are taught things which they forget easily because they are not taught properly, and the suggestions of the writer of the above letter are exactly to the point. There is a kind of political manipulation connected with this public school system, because it represents the purchase of music, the purchase of books and the purchase of paraphernalia—pianos, etc.—and that is the reason it is continued. We might as well tell the story exactly as it is. People teach music who haven't any idea of what music is. Music teachers seldom have anything to do with the

teaching of music in the public schools—in fact, the teachers of music in the public schools are in a class entirely apart, which does not interest the professional musician. But there is no way to abolish it as long as it has a political "pull" behind it, until there is some bigger political pull behind that which wants its place.

In a proposed history of the Boston Theater, the advance sheets tell us that in 1858, "Strakosch's Italian Opera Company came on Tuesday, October 5, with Pauline Colson, Teresa Parodi, Amalia Patti Strakosch, Brignoli, Lambocetta, Amodio, Ettore Barili, Nicola Barili, and Marcel Junca. They sang 'La Traviata,' 'Lucrezia Borgia,' 'The Daughter of the Regiment,' and 'Il Trovatore,' giving but four performances." Mme. Amalia Patti Strakosch, the widow of the late Maurice Strakosch, is still living in Paris, in rue La Bruyere, in a very retired manner, with her son, Robert Strakosch, who is a music manager. Amalia Patti is a sister of Adelina Patti. She was an excellent singer, like Carlotta Patti, the third of the singing sisters. The other artists in the Strakosch organization have gone across the Great Divide. Pauline Colson died many years ago. Teresa Parodi died some twenty years ago in obscurity in one of the cities of Lombardy, we believe in Mantua. Brignoli died from stomach trouble. Outside of the Barilis, who were known in this country, the others died neglected, unheralded, which reminds us of the fact that the late conductor, Vianesi, who was buried in Greenwood Cemetery a couple of weeks ago, had three people at his funeral which is four less than Maretzek had. Strange how the musician who becomes useless through lack of voice or muscle or facility or agility disappears from the horizon, dropping over into the depths without even a newspaper notice.

UNDER the management of Giuseppe Pinsuti, the New York Grand Opera Company has been organized to open with Italian, German and French opera at the Academy of Music, in this city, on September 4, 1909. The prices of admission will range from 50 cents to \$2. The scenery and costumes are to be made abroad. The season will run for nine months. Four months of rent have already been deposited under bond, and a number of important singers have already been secured. Mr. Pinsuti, the director, is a nephew of Ciro Pinsuti, the well known song composer. All the necessary financial backing has been secured, and a number of wealthy Italians in this city are interested financially. The Academy of Music is a remarkably well adapted place for opera, not only because of its traditions, but also of its acoustics, its well arranged seating capacity and its location near the elevated stations, subway stations and surface cars, accessible to all parts of the city. If the people interested in this enterprise secure the proper kind of chorus and orchestra and rehearse their operas thoroughly, they will have an opportunity to demonstrate that there is room for still more opera in New York.

THERE are harmonic, symphonic, Philharmonic, tonic, sardonic, ironic and carbonic conductors. Toscanini is mnemonic.

THE Metropolitan Opera House acted on the Biblical advice and no longer is a "house divided against itself."

THE decline of Wagner in New York ought to be good for business at Bayreuth next summer.

DURING the past few days it was really more uproar than opera.



The conversation of two men at an American afternoon musicale is parodied lengthily in a Vienna newspaper. The thing could have been done much more correctly and economically in this fashion:

"Well!"
 "Well!"
 "You?"
 "I."
 "Here?"
 "Guilty."
 "Whew!"
 "Warm?"
 "Roasting."
 "Musical?"
 "Nope."
 "You?"
 "Ha, ha!"
 "Drinkables?"
 "Yep."
 "Where?"
 "Upstairs."
 "Coming?"
 "Sure."
 "Rye?"
 "Scotch."
 "When?"
 "Enough."
 "How."
 "How."
 "Good."
 "Um."
 "Another?"
 "Certainly."

"Hic!"
 "Hic!"
 "Late?"
 "Seven."
 "Goodness!"
 "Wow!"
 "Going?"
 "Musht."
 "S'omi."
 "Come."
 "Lead."
 "Forward—"
 "March!"
 "Shay—"
 "Shteady."
 "Hurray!"
 "Whoop!"
 "Ouch!"
 "Hurt?"
 "Damn!"
 "Slippery."

"Hat!"
 "Thanksh."
 "Cape."
 "Thanksh."
 "Cab?"
 "Walk."
 "Goo'bye."
 "Ta ta"

Both Sauer and Bloomfield Zeisler were scheduled to play here this week the Pabst paraphrase on themes from Tschaikowsky's "Eugen Onegin." Mark Hambourg, too, used the piece frequently on his recital programs. It is not one of the best examples of piano transcription, and some of us wonder why it is ever heard, to the exclusion of Liszt, Tausig, Godowsky, and the other virtuoso tonal transplanters. What in the world ever became of the lovely Tausig arrangements of the Strauss waltzes? None so poor now as to do them reverence on a recital program since Schulz-Evler perpetrated his flashy and superficial "Blue Danube" paraphrase. Ten of such cheap jingles are not worth one "Nachtfalter," or "Man lebt nur Einmal," in the transcendental Tausig elaboration.

Moszkowski has not labored quite in vain. His name appeared on the program of one of Hermann Klein's excellent "Pops" last Sunday, when Ethel Newcomb played his delightful and unhackneyed valse in A major.

Gatti-Casazza, the manager of the Metropolitan, is a hard man to interview, but once in a while tales that make good reading slip through his office doors. He told a story to a friend recently, which might be called 'The Voice that was Still.' The version which reached the editor of this gossiping column was substantially as follows:

"A certain happening in the Italian town of Parma always has appealed to me as one of the most characteristic musical anecdotes I know, not only because it contains involuntary humor, but also because it reveals markedly the capacity for outspoken criticism possessed by some of the paying public in the theaters of the sunny land.

"This latter phase is of especial interest, in view of the fact that a recent interview which I gave the New York Times reflected my opinion that American operagoers are as keen in their criticisms as my fellow countrymen abroad, but the audiences of the Western Hemisphere are not as fond of expressing their disapproval in public.

"The incident I referred to above relates to a performance of 'L'Africaine' during a stagione in Parma. The tenor who was cast for the part of Vasco had been particularly unfortunate, not to say downright bad, in his vocalism and acting, and, after enduring his shortcomings for some time, the audience showed manifest relief when finally the doughty Vasco laid himself down to sleep in the cell where the Inquisition had imprisoned him.

"There followed the touching scene in which Selika, the noble slave, discovers that the jealous Nelusco wishes to murder Vasco while he slumbers, and she starts to awaken him. This action aroused the ire of one of the gallery gods to such an extent that he growled irritably and audibly: 'Let the dog sleep. If you wake him up, he'll sing again.'

"The hearty laughter and applause of the entire audience assured the self constituted critic that he had voiced eloquently the unanimous opinion of his fellow auditors."

"Your son is ambidexterous, is he not?" commented Mrs. Smith, regarding the little lad who had just played the piano so cleverly. "I never knew there was anything the matter with his legs," replied the anxious mother.

LEONARD LIEBLING

Calve Tour.

Tonight (Wednesday) Madame Calvé and her company give a concert in Memphis, Tenn.; Friday night the company will appear in Nashville, Tenn., and next Monday night (December 14), the French prima donna and her assisting artists will be heard in Chattanooga, Tenn.

Franchetti's "Germania" had its first production in German at Karlsruhe not long ago.



GRAND OPERA IN NEW YORK



METROPOLITAN OPERA HOUSE.

"Traviata," December 2.

Sembrich, Bonci, Amato, etc. Conductor, Spetrino.

"Carmen," December 3.

The Carmens of the past in this country, known as successful exponents of that peculiarly temperamental role, were such women as Minnie Hauk, Clara Louise Kellogg, Zelda Seguin, Anna Belloc, Marie Roze, Lilli Lehmann and Calvé, who appropriated the role to herself; also Bressler-Gianoli and Réache at Hammerstein's, and Labia recently. Then there were a great many other Carmens whose names escape the scribe, and then there was a Maria Gay, who made successes in Europe and who was heralded as a successful Carmen, and the late management of Heinrich Conried took her on, and she was one of what is called "hold-over" contracts from a past régime. Judging from the contracts that have been made in the Metropolitan, it is doubtful if she would have been engaged by the present management, which has its eyes cast in other directions, and it is strange to say that, at this "Carmen" performance on Thursday night, there was another one of those hold-over engagements of the late régime which proved equally as unsatisfactory as Gay did, and that is Miss Farrar.

Probably there has never been a more gorgeous setting of "Carmen," a letter mise-en-scène and a more active chorus than was seen and heard in the Metropolitan Thursday night. Gay was a Spanish gypsy cigarette girl—that is true, and while there is a great deal commendable on the simulative actions of the Carmen, it may as well be said that for certain women to whom this peculiar type appeals, there is no special difficulty in acting the part of Carmen. Where the acting really is essential—that is, in the second and third acts—Miss Gay lost her control of the role simply because it means acting in those acts; but the cigarette girl in the first act and in the fourth act were easy of accomplishment to a woman of Gay's ethnological extraction. In singing she was frequently off the bridge and her musical gifts did not shine brilliantly—that is, there were no evidences that she ever has made a deep study of the question of the music itself—what the score actually means. There will be no particular demand for this hold-over artist—in fact, until next season the present management cannot exhibit its full powers, simply because it is weighted down by contracts that must first be eliminated before it can prove its own judgment in the selection of Carmen and Motor girls.

Caruso was histrionically and vocally a remarkably true specimen of the Don José collaboration of Mérimée and the French librettists and Bizet. There was some great singing done by this artist and some particularly strong acting.

Miss Farrar fell short, and there is something to be said about the fact that this young singer must advance toward a better control of her vocal machinery. There are teachers in this city who can put Miss Farrar in a position where she can get her voice under control—that is, consciously under control, so that she really can know what she is doing with it. It is a good voice and it ought to be treated properly, and she is not doing this; which she, of course, must necessarily regret in the future.

Noté, the French singer, who sang the Toreador, has a large, powerful voice and a great deal of self assurance, and there is a lot of music in this world that is not in his organ. If he could put some legato into that voice, he might tell us something. His interpretation of the role was very tame, due probably to nervousness, and he looked more like a Boulevardier than the Toreador, but there is some fine material there which needs considerable vocal culture before it can become what we look for in this country in that particular role. The first man who sang it here, Pantaleoni, did a great deal to make it difficult thereafter to give satisfaction in it. M. Noté might, if he wanted to.

Madame Niessen-Stone sang the role of Frasquita very satisfactorily.

"Tosca," December 4.

Eames, Martin, Scotti, etc. Conductor, Spetrino.

"Faust," December 5 (Matinee).

Farrar, l'Huillier, Caruso, Noté, Didur. Conductor, Spetrino. Noté's work as Valentine was of such a surprisingly excellent nature that it formed one of the chief features of the performance.

"Walkure," December 5.

Kaschowska, Fremstad, Randa, Burgstaller, Feinhals, Blass. Conductor, Hertz.

"Rigoletto," December 7.

The performance of "Rigoletto" on Monday night introduced Signora Alda as Gilda, but this singer was very



CARUSO AS RHAMDAMES.
By himself.

nervous on the occasion, and judgment should be withheld until her next appearance. Evidently she has an excellent soprano quality and understands the role according to Italian routine.

Caruso sang the Duke.

Amato sang Rigoletto, and on this occasion his voice proved to be excellent, although the treatment of it is a questionable point. The probability is that Signor Amato was also suffering from nervousness, because it is impossible to believe that a singer would be selected from Italy by the management unless he had some qualities that deserved an engagement of such importance as that at the Metropolitan. These singers must pull themselves together, if they want to show what is in them, or their engagements here must come to a sudden termination. Conductor, Spetrino.

MANHATTAN OPERA HOUSE.

"The Juggler of Notre Dame," December 2.

Garden, Renaud, Dufrancé, Valles, De Seguerola, Crabbe. Conductor, Campanini.

Triple Bill, December 4.

"Cavalleria Rusticana," Labia, Mariska-Aldrich, Severina, Taccari, Polese. "La Chair," operatic pantomime,

Odette Valery, Christine Kerf, Montanari. "Pagliacci," Espinasse, Zenatello, Sammarco, Crabbe, Venturini. Conductor, Campanini.

"Rigoletto," December 5.

Tetrazzini, Mariska-Aldrich, Severina, Constantino (debut), Sammarco, Glibert, Arimondi. Conductor, Campanini. Constantino in his singing and acting proved the truth of the fine reports that had preceded him here regarding the noble quality of his voice and his highly artistic manner of using it. His success with the audience left nothing to be desired.

"The Juggler of Notre Dame," December 7.

Cast as given above.

BALTIMORE NEWS.

BALTIMORE, December 6, 1908.

Clara Ascherfeld gave her annual recital at Lehmann's Hall on November 30 before an audience composed largely of her friends and admirers, and it was a goodly and most representative body of people. She is a talented Peabody graduate, pupil of Wad, a charming and accomplished pianist; and she received the warm and enthusiastic plaudits of her listeners for her artistic playing. She was assisted by Edouard Dethier, violinist, and Bart Wirtz, of the Peabody staff, cellist. The program follows: Trio in D minor, for piano, violin and cello, Schumann; sonata in G minor (for violin), Tartini; "Minuet and Waltz" (piano) Saint-Saëns; dance (piano), Debussy; larghetto (cello), Mozart; aria (cello), Leclair; gavotte (cello), Martini; adagio (violin), Godard; canzonetta (violin), Tchaikowsky; "Faust Fantasia" (violin), Wieniawski; two movements for Arensky Trio in D minor for piano, violin and cello.

Lynn Hobart has been engaged by Merrill Hopkinson as a tenor for the Madison Avenue Temple. He is the solo tenor in Mt. Vernon Place M. E. Church.

Your correspondent has neglected to mention the placing of the two new and beautiful panels in the main hall of the Peabody during the past summer. They represent "Music" and "Poetry," and are the work of two Baltimore sculptors, Hans Schuler and J. Maxwell Müller. The panels are of colossal size, have been executed with remarkable skill, and the place they occupy is most fitting.

A beautiful song has just been published by Marguerite Maas, a talented pupil of the Peabody. The song is entitled "When Thou Art Nigh"; is dedicated to Merrill Hopkinson.

The second concert of the Boston Symphony Orchestra marked its one hundredth appearance in Baltimore. The concerts were first given in the Academy of Music, before meagre audiences, and it was at this time that the late Joseph Walter solicited a number of prominent Baltimoreans to subscribe to a guarantee fund as there was a decided chance of our losing the Boston series. This naturally acted as a stimulus to the public, and the fund was never called upon. Afterward the concerts were given in the Concordia Opera House, and when that was destroyed by fire the Lyric was built, and there the concerts have since been given. Never since the Lyric was opened, and that was a B. S. O. function, has a larger, or more representative, audience been present than at this, the second concert of the present series. The program was as follows: Symphonic poem, "Moldau," Smetana; symphony, "Pathetic," Grieg; bolero from "Sicilian Vespers" (Emma soloist), Puccini; three dances from "Cephalus and Procris," Grieg; bolero from "Sicilian Vespers" (Emma Eames, soloist), Verdi; "Song of Spring" (for orchestra), Sibelius; symphonic poem, "Finland," Sibelius. The Grieg and Sibelius numbers were played for the first time in Baltimore.

M. H.

Under Pfitzner's direction, the second Mahler symphony was produced recently in Strassburg.

HERMANN KLEIN'S SUNDAY CONCERT.

Hermann Klein's Sunday afternoon concerts at the German Theater, Madison avenue and Fifty-ninth street, continue to hold their own in popular favor. The series of thirty concerts was opened Sunday, October 4, and every Sunday afternoon since that date Mr. Klein has demonstrated that there is a public eager to hear music of the kind he provides. THE MUSICAL COURIER, believing in the educational plan of the Klein concerts, has published in full the program presented each Sunday. Those who preserve their programs will find at the close of the season that they own a unique collection which includes the titles of the best efforts of modern song composers (particularly Americans and English), together with the best music of all schools written for piano, violin and cello. The program for the tenth concert, which took place December 6, follows:

Trio, piano and strings, B major, op. 8. Allegro. Scherzo. Brahms
Ethel Newcomb, Edouard Dethier, Jean Schwiller.
Air, Vision Fugitive (Hérodiade).....Massenet
Cecil Fanning.
Solo, violoncello, Hungarian Rhapsody.....Popper
Jean Schwiller.

Songs—
Rose wie bist du.....Spohr
Sterne mit uen goldenen Füsschen.....Franz
Sei mir gegrüßt.....Schubert
Josephine Swickard.

Solos, piano—
Impromptu, C minor.....Schubert
Waltz, A major.....Moszkowski
Ethel Newcomb.

Songs—
The Forgotten Land.....Harriet Ware
(Accompanied by the composer.)
Give a Rouse.....Marshall Kernochan
The Harp of Sorrow.....Alma Goetz
I Mind the Day.....Charles Willeby
Cecil Fanning.

Solos, violin—
Adagio (Concerto Romantique).....B. Godard
Mazurka.....Zarzycki
Edouard Dethier.

Songs—
A Night in June.....Oley Speaks
A Song of April.....Chas. Fonteyn Manney
Three Green Bonnets.....Guy d'Hardelot
Eventide.....Wm. Roebuck
Ecstasy.....Walter Morse Rummel
Josephine Swickard.

Duet—Allah Be With Us.....Amy Woodforde-Finden
Miss Swickard and Mr. Fanning.

Ethel Newcomb, the pianist of the afternoon, is another of those American girls who studied in Vienna with Leschetizky, but she is decidedly more gifted and better equipped than some of the foreigners who come to this country. After this artist played several measures in the Brahms trio the audience realized that she was a mature artist, a player of exceptional ability, with the musical depth and poise that are rare among women. The performance of the two movements from the trio were not flawless, but the pianist was not to blame for the shortcomings. In her solos Miss Newcomb aroused much enthusiasm, and the desire to hear her again. All the musicians in the theater were particularly impressed by her performance of the Schubert impromptu, and the Moszkowski waltz in A major was another number not in the hackneyed list. Miss Newcomb has tone, technique and temperament—the combination that makes the artist the world is ever ready to adore.

Cecil Fanning, the young American, was the vocal star of the afternoon. He is blessed by nature with a voice of noble quality and the intelligence and ambition that lead to artistic eminence. It is only a few years ago—not more than three—that a select company was invited to go to Steinway Hall to hear Mr. Fanning. Since then the baritone has had triumphs abroad which have made his countrymen feel proud of him. Last Sunday Mr. Fanning sang the Massenet aria with soulful intensity, and in the group of songs sung in English he showed himself a thoroughly manly and convincing singer, whose place in the artistic world is assured. Mr. Fanning's accompaniments were played by H. B. Turpin, who has assisted the baritone for several seasons.

Last Sunday Mr. Turpin withdrew while Harriet Ware accompanied Mr. Fanning in the singing of her song, "The Forgotten Land," an interesting setting to Edwin Markham's poem. The program was over-generous to women composers. In addition to Miss Ware, there were three others—Alma Goetz, Guy d'Hardelot and Amy Woodforde-Finden, and still to hearken to suffragists, women are downtrodden and have no chance.

Miss Swickard sang her English group of songs in better style than her German Lieder. Miss Swickard should make it a point and a conscientious one, to ascertain something about the dynamics of song. Merely to sing notes, even if the vocal production were satisfactory—which was not so in her case—without giving any idea as to the musical and poetical value of the composition, is not acceptable in these days when the refined song recital illustrates the tremendous value of the co-operation of text and music. Even outside of that, Miss Swickard must discover that there is such a thing as a dynamic of song and

that monotony in singing is intolerable. The song means something.

Jean Schwiller, the cellist (a new comer), and Mr. Dethier, violinist, added to the interest of the afternoon, and Max Liebling, who played their accompaniments, was entitled to a share of the appreciation.

Next Sunday afternoon Mr. Klein will present Ossip Gabrilowitsch, the Russian pianist; Albert Janpolski, the Russian baritone; Eva Mylott, the English contralto, and the Kaufman String Quartet of New York.

Blair Fairchild, Composer.

Blair Fairchild, the young American composer, was born in Boston, Mass., although Paris practically adopted him for several years, and it is there that both his songs and instrumental music have become best known. So far his songs have appealed to the musical epicure. They were introduced in Paris and England; then their fame spanned the Atlantic, and now Francis Rogers, Charles Clarke, Leon Rennay, Myron Whitney and scores of others are singing them on both sides of the Atlantic. Mr. Fairchild was a Widor pupil for five years in Paris. He has written a symphonic poem called "East and West," played in New York a year ago, and now meeting with the proverbial



BLAIR FAIRCHILD.

"great success" in Russia, and is to be given twice in Paris this season.

This work shows unusual merit and stamps Mr. Fairchild as a strong writer. His quintet for piano and strings was played in Paris last spring with much success, and will have a hearing in London later in the year. A rhapsody for piano and strings, now in manuscript, a sonata for violin and strings, a scherzo waltz played at the recent Portland Festival, all are fast becoming known.

His "Grief Song" is greatly admired everywhere, and the notable Stornelli collection, published by C. W. Thompson & Co., have received special attention from the musical world.

"Love Me or Not," "Love Song," "Morning Wind," "Sudden Sight," "Sweet, Come Again," "Take, Take My Heart," "What Then Is Love," "Lisette," "Grief Song," "When I Was One and Twenty," and "Content," are some of the Fairchild songs outside of the much admired Stornelli set, which are making the writer known and popular.

To Sing for President-elect Taft.

Edna Stearns will be the soloist in the impressive evening service to be given at the Metropolitan Temple on Seventh avenue and Fourteenth street, December 13. President-elect Taft will deliver an address. It will be his second appearance in New York City since his election to the Presidency.

The occasion is a memorial to President McKinley, and the musical director, Charles Y. Evans, has an elaborate service in preparation to be sung by chorus, quartet and soloists. Prominent among them is Miss Stearns, the contralto.

The second Hamburg Philharmonic concert, under Panzner, had Liszt's "Faust" symphony as its chief number.

TINA LERNER'S RECITAL.

Tina Lerner gave a piano recital at Mendelssohn Hall last Friday afternoon (December 4), and played the appended program:

Capriccio on the Departure of a Friend.....J. S. Bach
Sonata, A major.....Mozart
Four preludes.....Chopin
Nocturne, E minor.....Chopin
Study in G sharp minor, No. 6, op. 25.....Chopin
Allegro de concert.....Chopin
Ballade, G minor.....Grieg
Study, E major (on a caprice by Paganini).....Liszt
Sonnet del Petrarca.....Liszt
Wedding March and Dance of the Elves (from Midsummer Night's Dream).....Mendelssohn-Liszt

The beautiful and gifted young player made her American premiere recently in New York with orchestra, but, owing to the utter inadequacy of the accompaniment furnished her in the Rachmaninoff concerto on that occasion, it was difficult to say whether Tina Lerner's art quite justified the brilliant reputation which had preceded her to this country from Europe.

The recital of last Friday removed all doubts concerning her true ability and achievements, for she gave her auditors an afternoon of piano playing as legitimate, finished and fascinating as ever has been heard in this town from any young woman of Tina Lerner's age. It was natural that any pupil of Godowsky, who was declared by that master to be fit for public performance, would possess sound musical qualities to warrant such a recommendation, but one was hardly prepared for the astonishing maturity of conception and the ease and accuracy of execution revealed in the performances of this petite and dainty bit of femininity.

She started to surprise her listeners from the outset. The Bach number was expounded with classic reserve in style, and yet with a certain piquancy of attack which at once showed the player to possess that indefinable quality called "charm"—a quality most useful, particularly in the music of Bach, who too often is made to sound like a canonic exercise in the copybook of a counterpoint pupil. The familiar Mozart sonata in A major, a number that seems especially made for facile female fingers, had a delightful interpretation, which brought out its fragile beauty and delicate construction with most poetical effect. The nuances of tone and touch were many and of exceptional skill.

Of the four preludes, the one in B flat major quite carried the listeners away, so amazing was the velocity of finger, without loss of clearness or left hand rhythm. Again in the double note study of Chopin, the thirds were reeled off at breakneck speed, and with a smoothness and aplomb that suggested the fairy digits of De Pachmann. The number was redemanded vociferously.

Grieg's ballade received an impressive reading, built on broad dramatic lines. The Liszt pieces gave Tina Lerner an opportunity to show all her best qualities, and she was not slow to avail herself of the chance. The sonnet was declaimed with real poetry and a legato touch, rich in tender tints. In the final number the player did, the dazzling passages with great brilliancy and verve, and worked up her hearers to such a pitch of enthusiasm that they compelled her to add three encores, of which the Schulz-Evler "Blue Danube" transcription proved to be a brilliant exhibition of bravura and brilliancy.

More Triumphs for Goodson in Australia.

The sensation which Katharine Goodson has made in Australia has been remarkable. Wherever she has played—and her engagements have included the principal cities—the English pianist has made a deep impression, and critics and public have been most enthusiastic. "Miss Goodson," says Melbourne Punch, "has quite taken the hearts of the musicians of this city, and has more than earned her title, Paderewski in Petticoats, because she herself is quite as attractive as is her performance. She arrived here with many introductions, so has had a great time altogether, from a social point of view, and at her concert she may be said to have had an even greater. Feminine admirers love her nice, quiet frocking, the simplicity of which is really due to effect, as everything she wears is really rather costly. Velvet and lace can never be counted as simple." Miss Goodson will arrive in this country the last of this month to start on the long tour which Loudon Charlton has booked for her. Her engagements on the Pacific Coast will take up the first half of the winter season. She will then come East, to appear with important orchestras and to fill a long list of recital engagements.

George Hamlin's Engagements.

George Hamlin, tenor, made a highly successful appearance last week in Hartford, under the auspices of the Choral Society of that city. This week he sings in a joint engagement in Detroit with David Bispham, after which he sings in Ann Arbor and Lafayette, Ind., and other towns of the Middle West, then going South as far as Houston, Tex. He also sings with the New York Oratorio Society in "The Messiah," December 26 and 29.



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

Metropolitan Sunday Concert, November 29.

New York Tribune.

In nothing that Albert Spalding offered last night was there apparent the pulsing of a large or influential musical personality.

New York Tribune.

In fine, Spalding's performances were to be taken as merely acceptable, never authoritative.

The New York Press

Spalding made his hearers' emotions vibrate in concord with the strings of his violin.

THE NEW YORK HERALD

He played particularly well, holding the attention of the big audience throughout.

"Tosca," November 28.

New York Tribune.

To some, Tacanni's Mario may have appeared from the point of view of acting a graver and perhaps more acceptable presentation than that of Zenatello.

The New York Press

Tacanni made no deep impression.

The New York Press

Tacanni made no deep impression as Mario.

The New York Times.

He made an excellent impression.

"Aida," November 28.

The World.

Fames' lower register has lost something of resonance and her high tones sound at times somewhat reedy.

The Sun.

Her voice has resumed that beauty of tone which for a time seemed to be impaired.

"Rigoletto," November 28.

New York Tribune.

Amato's high tones often had less of mellowness than might have been looked for, due to his frequent forcing of his voice.

The World.

Sembrich's voice sounded at times a little tired.

The Sun.

Except in one or two over emphasized passages, he sang admirably.

The New York Times.

She was in excellent voice.

Oratorio Society Concert, December 2.

New York Tribune.

It was good to hear Wolf-Ferrari's "Vita Nuova" again, for no more important music than this has come out of Italy for a good many years. Italian in its sumptuous richness and variety, the underlying foundation may be identified with the German side of the composer's lineage, for it suggests not an imitation but a real and thorough assimilation of Johann Sebastian Bach.

New York Tribune.

The "Damoel" score is more perceptibly linked to what has, since Wagner's time, been common musical property than are Debussy's later compositions. There is little of the mystifying tonal wandering here, for example, that appears in his "Pelleas et Melisande."

The New York Times.

The music has undeniable charm. It ("The Damoel") shows Debussy already feeling for the suffusion of atmosphere, the delicacy of suggestion, through effects of harmonic and orchestral color.

The Evening Post.

The judges . . . might also have reproached Debussy for writing a piece of music when he had no definite melodic idea to base it on.

The New York Press

"La Vita Nuova" is not a great work.

The Sun.

The work shows that Debussy had already entered that world of intangible imagination whither he cannot easily carry with him an indolent public. It shows also that the young composer had begun to find delight in those exotic harmonies which form the groundwork of his later compositions.

New York American

It was distinctly disappointing—lacking in color and in the ethereal qualities developed later by the French composer.

THE NEW YORK HERALD

The work is full of melodious tenderness.

New York Tribune.

Dr. Damrosch and the 300 singers gave of their best.

New York Tribune.

The volume of (choral) tone was sufficient for the mass effects.

New York Tribune.

Its (the chorus') quality was both fresh and inspiring.

THE NEW YORK HERALD

The forces of the Oratorio Society sang very well.

The Sun.

Neither Mrs. Goold nor Miss van der Veer sang with sufficient refinement of style to give their music the correct atmosphere.

"Parsifal," November 26.

New York Tribune.

Three of the original cast of Christmas Eve, 1903, were in yesterday's performance.

New York Tribune.

Allen Hinckley, the new American basso of the Metropolitan, replaced Robert Blass as Gurnemanz. His first appearance in America in this role was characterized by an intelligent if perhaps at times excusably conventional acting of a difficult role.

New York Tribune.

More than a suggestion of the once traditional attitude of reverence for Thanksgiving Day was given by the performance—the first since Good Friday of 1907.

New York Tribune.

The audience was, as always, responsive to the key that had been set for it, unflinching in its observance of the formalities accompanying the production which have had their root in the Bayreuth manner of doing things. . . . Even in the long intervals between the acts, one of thirty minutes between acts I and II, and another of forty-five minutes between acts II and III, there was an attitude of hushed expectancy of contemplation, that had in it little of the free and easy holiday manner that marked the seemingly care free crowds that paraded Broadway.

New York American

The drama was approached with less reverence than of old.

The Sun.

Mr. Feinhals is better suited to some other roles than to Amfortas.

The New York Press

Last year Dr. Damrosch and his singers failed to do justice to Wolf-Ferrari. Last night they also failed.

The New York Times.

A firmer attack and a wider range of dynamic effects would have improved matters.

The Sun.

The chorus treated its share of the composition rather perfunctorily.

The New York Times.

Nor was the chorus very successful in obtaining fine shading—a true pianissimo was hardly reached by it at all.

The New York Times.

Both sang with taste and intelligence.

THE NEW YORK HERALD

Hinckley (Gurnemanz) displayed imposing force of voice and acted the role sympathetically.

The Sun.

The one impersonation which failed to rise to the general excellence of the presentation was the Parsifal of Mr. Schmides.

New York Symphony Concert, November 29.

The World.

There can be no question that the dramatic and forcible in music appeal first to this conductor (Mahler).

The World.

I deem it hardly dignified to play tricks with the classical masters as Mahler did with the tempi of Schumann's most beautiful work. Convention and tradition may at times bind too fast, but the tempi set by the experience of nearly seventy years—the work was written in 1841—may not be lightly upset, especially when the results are decidedly questionable.

Philharmonic Concert, November 27.

The New York Times.

"Salome" (Hadley's) is certainly a stronger and more substantial composition than the earlier works of his that have been heard here.

The Evening Post.

As program music it is not a success, for, apart from Salome's dance, it is difficult to follow the plot in the music, no matter how well one may know that plot.

The New York Times.

The music (Hadley's) has vividness, color and suggestion.

The World.

Weber in the "Euryanthe" overture was hammered out with a minimum of grace, delicacy and poetic fancy.

The New York Press

It cannot be said that the work ("Salome") made a deep impression.

The World.

Altogether, "Salome" must be judged as a powerful and interesting work showing talent of a high order if not genius.

New York American

Seldom have we been more bored by the venerable Sage than we were yesterday. Mr. Hinckley was wanting in authority. His voice lacked power and his diction was deplorable.

New York Tribune.

Although a volunteer for Mr. Burgstaller and handicapped by a rehearsal of only act, Mr. Erik Schmides made a convincing figure of Parsifal.

The New York Times.

It was not one of the least of Mr. Mahler's achievements yesterday that he divested himself so far as he did of the qualities of a dramatic conductor.

The New York Times.

Thus Mr. Mahler had no new "readings" of any of the music he put upon his program. There were no inner instrumental voices brought into prominence strangely to overlay familiar passages with a new suggestion. His tempi for the most part seemed natural, inevitable, not ostentatiously modified with the changing expression, nor obstructed with rubatos.

The Evening Post.

It cannot be said that his early promise has been kept in the new tone poem.

The New York Times.

The composer has not tried to tempt his hearers to follow him in detail through his exposition. He has, heeled no themes—has done nothing more, in fact, than to put a title on a passage intended to represent Salome's dance. Hence the listener can follow the music with a freer mind, a more open appreciation of its imaginative qualities, and at the same time give his own imagination freer rein.

The World.

The striving of the composer after the recondite and ultra modern in both harmonic and melodic structure is almost painfully noticeable.

The Evening Post.

Mr. Safonoff and the orchestra also deserve high praise for a splendidly animated performance of Weber's superb "Euryanthe" overture; a moving contrast to the prevailing bustle was the exquisitely mysterious, romantic and supernatural delicacy with which the tomb motive was played.

The New York Times.

It made a more than ordinary impression on the audience.

THE NEW YORK HERALD

At no time does the composition rise to great heights.

The New York Press

"Salome" is a good piece of program music.

The New York Press

It ("Salome") is hardly more than so called "Kappellmeister" music. The delineative character of the themes is drawn after well established patterns devised by other composers, of whom Liszt stands in the lead.

The New York Press

The delineative character of the themes is drawn after well established patterns devised by other composers, of whom Liszt stands in the lead.

New York Tribune

Nothing riper or richer in orchestration has been heard here for many years ("Salome").

The Evening Post.

It is difficult to follow the plot in the music ("Salome") no matter how well one may know that plot.

The Sun.

Rider-Kelsey's style was lacking in precisely the qualities essential to a touching presentation of the air. It was characterized by coldness and hardness of tone and a want of dramatic shade.

The Evening Post.

As program music it is not a success.

THE NEW YORK HERALD

Many of its pages are reminiscent, especially of "Tristan und Isolde."

The World.

The manner of expression savors strongly of Wagner and Richard Strauss by turns.

The New York Press

The instrumentation also shows no marked originality. There is much that sounds bombastically theatrical.

The Sun.

To any one acquainted with Oscar Wilde's play the symphonic poem is perfectly transparent.

The New York Times.

Her voice has gained in richness and power since her last appearance here, and her art has ripened and refined. Her singing yesterday was a delight to listen to in its beauty of tone and finish of style. The music she sang did not of itself arouse deep interest; it was Mendelssohn's Italian concert aria with recitative, "Infelice." Mrs. Rider-Kelsey did all that could be done for the piece, and sang it with splendid spirit and with as near an approach to dramatic eloquence as the music itself would allow.

Ernst Kraus will sing Siegfried at Bayreuth next summer.

D'Albert's "Tragaldabas" was given with scant success in Cologne. It is the same work which failed at Hamburg.

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SOLOISTS SAVE ORATORIO.

The Oratorio Society, of New York, under "Dr." Frank Damrosch, gave a concert in Carnegie Hall last Wednesday evening, with a program consisting of Wolf-Ferrari's "La Vita Nuova" and Debussy's "The Blessed Damsel." The soloists were Edith Chapman Goold, Nevada van der Vere, and Claude Cunningham.

Worse choral performances than those of the Oratorio Society would be hard to find anywhere in a large city. It is not the fault of the singers individually, who seem to have fresh voices, and no doubt are musical, but under the sort of training they get, it stands to reason that as a body the organization is unable to do better work than was vouchsafed the audience last Wednesday. The attack is rough, uncertain, painful; the rhythm spineless and wavering; the tone quality harsh and lacking all those refinements of color and dynamics without which choral singing is mere noise; and as for the conductor, there is no need at this time again to point out his unfitness for such an undertaking by virtue of his lack of specific training and the nature of his previous employment before he was called a leader to administer his functions in New York. To a musical ear the choral and orchestral performances of the recent concert were little less than an offence, and if it had not been so distressing it would have been at least amusing to observe the director's frantic efforts to keep his forces together, and to make some semblance of a coherent performance out of the chaos which the complicated scores seemed to bring into his own mind, and as a natural consequence, into the doings of the orchestra and the chorus.

For the listener, the result was one long riot of discord, unlovely sound, and meaningless jumbling of musical phrase, text, and accompaniment. It is to be hoped that such a hideous performance will not soon be repeated in this town.

Luckily the soloists of the occasion proved to be its saving feature, and made attendance at the concert not altogether a waste of time and vexation to the soul. Mrs. Goold has a rich, well placed, and splendidly schooled voice, which she used with exceptional taste and intelligence. In spite of the conductor's listless beat she contrived to put vitality and conviction into her numbers, and sang with feeling and fervor. Miss Van der Vere was fully as effective as Mrs. Goold, revealing a vocal organ of decided range, beautiful timbre, and satisfying volume and smoothness. She phrased with uncommon refinement and reflected faithfully and impressively the emotional content of her texts.

Claude Cunningham is an artist who never fails to give pleasure to the connoisseur and to the public, for he masters thoroughly every detail of the music he essays,

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Mr. Krüger is recommended by Bloomfield Zeisler, by Madame Carreño, by Prof. Heinrich Barth and by Mr. Richard Burmeister, and also by Mr. Alexander von Fielitz. Mr. Krüger also refers to Mr. Leopold Godowsky.

Mr. Krüger has been a pupil of both Prof. Heinrich Barth and Prof. Theodore Leschetizky.

The address of the studio of Mr. Krüger will be announced later. Letters can temporarily be addressed to

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whether in the lied, oratorio, or aria form, and unites with unusual artistic insight a lovely voice and a markedly dramatic temperament. He was a tower of strength within himself and gave a performance that was edifying and moving in the extreme. He richly deserved the enthusiastic plaudits that were showered upon him by the delighted listeners, who also were not lax in discovering and acknowledging the fine work of Mrs. Goold and Van der Vere.

The "Vita Nuova," based on the Dante poem, and "The Blessed Damsel," based on the Rossetti poem, are not new works to MUSICAL COURIER readers, for they have been described often in the foreign letters of this paper. Both the compositions are essentially melodious and show masterful workmanship. It is a sign of the times that most modern oratorio writers go to the poets and not to the Bible for texts with which to find musical inspiration.

Petschnikoff, a Metropolitan Star.

Alexander Petschnikoff, the Russian violinist, was among the stars who united in the program at the concert at the Metropolitan Opera House Sunday night, December 6. The singers were Sembrich, Gay, Noté and Martin. Mr. Petschnikoff played with consummate art the first movement of the Tchaikovsky concerto and "Fantasie Appassionata" by Vieuxtemps. He received an ovation. Monsieur Noté, the baritone, succeeded in making a fine impression with an aria by Dubois.

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MUSIC IN SALT LAKE CITY.

SALT LAKE CITY, November 29, 1908.

The opening of the new Colonial Theater, November 18, by Madame Nordica, was one of the social and musical events of the past month. The Auerbach boys must be congratulated upon the erection of such a splendid auditorium. Madame Nordica was assisted by Emma Showers, pianist; Frederick Hastings, baritone, and Andre Benoist, accompanist. Madame Nordica sang delightfully; her tone is noble, and her art as ever impressive. Socially, too, the concert was one of the most important events ever held in this city.

Arthur Hartmann, the Hungarian violinist, assisted by Alfred Calzin, delighted an audience of critical musical people at the First Methodist Church, November 21. Hartmann is one of the great violinists and his program afforded a fine opportunity for his perfect technic. The program follows: Concerto, Mendelssohn, Arthur Hartmann; ballade, G minor, op. 23, Chopin, Alfred Calzin; "Faust" fantasia, Wieniawski, Arthur Hartmann; "Un Pensée" (Arthur Nevin), "Wild Rose" (MacDowell-Hartmann), "Farfalla" (Sauret), Arthur Hartmann; "Capriccio" (Jonás), "Papillons" (Rosenthal), selected (Liszt), Alfred Calzin; Grand American fantasy, "In the South" (Arthur Hartmann), Arthur Hartmann.

Albert Kearsley Houghton was tendered a testimonial concert in the First Methodist Church, November 20. Mr. Houghton gave Tennyson's "Maud," music by Somervell, assisted by John P. Meakin. Miscellaneous numbers were given by Edna Evans, William Holmes, William Cook, Nellie Keddington, Charles Blakeslee and a quartet composed of Edna Evans, Alice Webley, Ross Beatie and Lou Halsett. Professor McClellan acted as the accompanist.

Tracy Y. Cannon returned last month from Berlin and Paris, where he has spent the last two years studying piano and organ. Mr. Cannon will shortly open a studio in the Templeton Building.

Rita Jackman, a former pupil of Professor McClellan, has returned from Berlin, where she has been studying under Alberto Jonás.

Good work is being done by the various church choirs of the city. The personnel of the First Congregational Church choir is made up of Mrs. A. S. Peters, soprano; Edna Dwyer, contralto; M. J. Brines, tenor and director, and Frederick Smith, basso. The permanent organist has not yet been selected. The choir of the First Presbyterian Church, which is under the direction of organist Maud Thorn, is composed of Mrs. Jack Taylor, soprano; Hazel Barnes, contralto; Frederick Graham, tenor, and J. W. Curtis, basso. The Unitarian Church also has an excellent Quartet, composed of Bessie Browning, soprano; Pearl Allenbaugh, contralto; Joseph Poll, tenor, and A. G. Mahan, basso.

Alice Spry, pupil of Mattie Hall, assisted by Edward Gore, basso, and the Schumann String Quartet, gave a recital November 24.

From Berlin comes the announcement that Sybella Clayton, daughter of Col. N. W. Clayton, will appear in concert there January 30, with the Berlin Philharmonic. Miss Clayton, who is a pupil of Alberto Jonás, will play concertos by Liszt, Tchaikowsky and Franck.

Marion Cannon, also, from this city, is studying with Jonás, and Thomas E. Giles, who is continuing his piano studies with Godowsky, will go to Paris later to study organ under Guilman.

The music in connection with the services of the twelfth reunion of the Scottish Rite Masons, which was held in the Masonic Temple, November 17, 18 and 19, was of a strictly high class order. The quartet which furnished the music was composed of Edna Evans, soprano; Edna

Dwyer, contralto; Frederick Graham, tenor, and J. Willard Squires, bass, with A. H. Peabody as director and Mrs. Peabody accompanist.

Much interest is being centered in the concert to be given at St. Mary's Cathedral December 4, on the occasion of the dedication of the new organ. The affair is under the direction of Miss Gleason. The following musicians will take part: Professor McClellan, Willard E. Weihe, M. J. Brines, Frederick Smith, Mrs. J. W. Curtis, Mrs. Edward McGurrian, Mrs. P. L. Hannifan, of Pocatello, Mrs. Stanley Price and Hallie Foster-Sutherland. There will also be a chorus of sixty voices.

N. A. T. S. to Hold Examinations.

At a general meeting of the National Association of Teachers of Singing held at Steinway Hall, Tuesday evening, November 24, Hermann Klein presiding, the members discussed the advisability of holding examinations for teachers' certificates. The following resolution was passed:

"This meeting is of the opinion that the National Association of Teachers of Singing should proceed without further delay to put into operation plans for holding examinations, as intended by the Act of Incorporation; and, the association is hereby requested to appoint a committee of this association to formulate a series of questions that shall be used in examinations, and this committee shall

submit its report to a regularly called meeting of the association for discussion and adoption."

This is the most important movement made by the National Association of Teachers of Singing since its formation. The above resolution was unanimously adopted by the forty members present, and several have registered their names as candidates for examination.

A Glorious Future for Langendorff.

Madame Langendorff was received with the greatest enthusiasm at Greenville, S. C., where she sang on November 27. The Greenville Daily Times says of her future:

We predict for Madame Langendorff a glorious future; the superb volume and spirit of her sustained notes, contrasted with her honeyed sweetness when singing mezzo voice, make a combination as alluring as it is rare. Her high notes are as clear as a flute—like those of a bird, while the lower ones are like organ tones. Her singing was a revelation to our people, who will extend to her the heartiest of welcomes if they are ever so fortunate as to hear her again.

The first Vienna Philharmonic concert was led successfully by Weingartner. His program included Mozart's G minor symphony and Beethoven's C minor symphony.

Weimar will hear Cornelius' "Barber of Bagdad" on December 15. A son of Cornelius, Dr. Carl Cornelius, of Basle, has written a prologue to be read on that occasion.

ISABEL HAUSER, ARTISTIC STUDIO.

Isabel Hauser's studio reflects both the character of the woman and the tastes of the artist. What up-to-date New Yorker has not been impressed by that architectural pile covering four city squares—Seventy-eighth street, Seventy-ninth street, Broadway and West End avenue—the Apthorp. William Waldorf Astor's latest and most palatial residential apartment house. Romanesque in design, with an emperor's court in the center, the building has been so constructed as to give every room from basement to top story a perfect light, and a free view of the blue sky. Situated on one of the upper floors, in one of the most beautiful suites, the writer found Isabel Hauser, the pianist, giving the finishing touches to a Schumann romance which she was to play at a musicale in the evening. With the blue sky above her, the noble Hudson River to the left, the emperor's court to the south, and artistic mementos everywhere, the visitor could hardly refrain from saying that art could not fail to grow in such an atmosphere. Miss Hauser's studio is grandly simple; that means that there are no superfluous chairs to come in people's way, no superfluous ornaments to be knocked over when one turns about, and no garish colors to distress the eye. The tints are like the sun at dusk, soft and subdued tan-gold; the doors of solid mahogany have white borders; a grand piano, an antique desk of rare Japanese workmanship; a Japanese screen; a book case of old English design, and a few chairs with comfortable high backs, some Oriental rugs, a few musical pictures and you have an outline of

the room where Isabel Hauser does her practicing and where this charming pianist entertains and plays for her friends. A library with a color scheme of green adjoins the music room on the left, and a dining room in white and old rose is on the right. Two sleeping rooms, with bath, linen room, a Roman hall, and the servant's quarters complete the suite. Miss Hauser's mother spends part of her time in New York with this talented daughter, and the remainder of the year lives at the old home of the Hausers near Columbus, O.

Miss Hauser, after a good musical education at her home in the Buckeye State, came to New York as a young girl to study at the College of Music. From New York she went to Berlin, where she studied with Heinrich Barth, and by the way, a photograph of this master set in a handsome carved frame occupies a place of honor in Miss Hauser's sanctum. Miss Hauser has played at concerts in Ohio, West Virginia and Pennsylvania in addition to her appearances in New York and vicinity. Now permanently established in New York, Miss Hauser has accepted a limited number of pupils, but

she devotes most of her time to the programs of the musicales and concerts for which she is engaged. She is becoming very popular in society. But her art is rapidly developing above the plane of salon player. She has added the "Tragic" sonata of MacDowell to her repertory, and every day she makes it a point to practice from two to three hours. Miss Hauser gave her first New York concert two seasons ago at the Waldorf-Astoria, and last spring she gave her second annual concert, and this season will give her third. In the meantime, she will fill many engagements, private and public, and may form a trio with a violinist and cellist. Like all serious artists, Miss Hauser enjoys playing ensemble music and her skill enables her to play at short notice difficult accompaniments for singers. Miss Hauser has made frequent trips abroad, and while her home contains reminders of her tours, it must be said again that the matter of souvenir hunting has not been overdone. Her studio is a perfect home, and she is an adorable mistress, treating the humblest as the greatest with the same gracious courtesy, like the real gentlewoman that she is. As an artist, Miss Hauser's ideals ever lead her onward and upward.

The accompanying photograph of Miss Hauser's music room was taken by an artist from Aimé Dupont's gallery on Fifth avenue.

Goldmark's "A Winter's Tale" was received with favor in Frankfurt.



Photo by Aimé Dupont.

ISABEL HAUSER'S STUDIO.



CHICAGO, Ill., December 5, 1908.

The eighth program of the Theodore Thomas Orchestra was devoted exclusively to the modern French school, the program consisting of the overture, "Le Carnaval Roman," by Berlioz; the Chausson symphony in B flat; concerto for violin, by Saint-Saëns; introduction to Act I of d'Indy's, "Fervaal"; "L'Après-Midi d'un Faune," by Debussy, and scherzo, "L'Apprenti Sorcier," by Dukas. The soloist of the eighth program was Albert Spalding, the young American violinist, who was heard in the Saint-Saëns concerto (No. 3, B minor, op. 61). Possessing a charming, unaffected personality, Mr. Spalding at once won the good will of his audience, and proceeded to further enchant by the beauty of his tone, his fine musicianly understanding and absolute command of technical difficulties, as displayed in his interpretation of the Saint-Saëns concerto and the Bach "Air" played as an encore. Born in Chicago in 1888, he went abroad when a mere child, and at the age of seven began the study of the violin under Chiti, of Florence. His first official appearance was made at the age of ten, when he played for the Duke and Duchess of Connaught, but this appearance was considered but an incident by his wise parents, and further and continued study was the result. At fourteen years of age the gifted boy passed the severe test or examination for a professorship at the Bologna Conservatory, securing forty-eight marks out of a possible fifty, and as the number of points required to pass were only thirty, it proved the unusual capabilities of the lad, the youngest applicant on record to pass such an exacting examination. Later, after two years' study with Lefort, in Paris, he made his professional debut in 1906 at the Nouveau Theater, and later, at the invitation of Coquelin, appeared with Patti at the Chatelet. After this he toured Europe, appearing in all the principal cities, and winning an ovation wherever he appeared. Mr. Spalding will appear in recital at Orchestra Hall on Sunday afternoon, December 13.

Dr. Ludwig Wüllner, acknowledged as the world's greatest lieder singer, assisted by Coenraad V. Bos, accompanist,

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will be heard for the first time in Chicago in recital at Music Hall, Saturday afternoon, December 12. He is the only lieder singer in Europe whose audiences taxed the capacity of the large Philharmonie Hall in Berlin and the large Gurzenich Hall in Cologne. He has a repertory of over 700 works, and the program arranged for this recital is as follows:

| | |
|----------------------------|-----------------|
| Der Wanderer | Schubert |
| Du liebst mich nicht | Schubert |
| Der Doppelgänger | Schubert |
| Erk König | Schubert |
| Die Taubenpost | Schubert |
| Die Forelle | Schubert |
| Alinde | Schubert |
| Eifersucht und Stolz | Schubert |
| Das Lied im Grünen | Schubert |
| Der Musensohn | Schubert |
| Auf dem Kirchhofe | Brahms |
| Verrat | Brahms |
| Verschwiegen Liebe | Hugo Wolf |
| Der Gärtner | Hugo Wolf |
| Das Lied des Steinklopfers | Richard Strauss |
| Caecilia | Richard Strauss |
| Mit Myrthen und Rosen | Schumann |
| Der Soldat | Schumann |
| Waldeggespräch | Schumann |
| Die beiden Grenadiere | Schumann |

Ernest Schelling will make his only appearance in Chicago next Sunday afternoon (December 13), at Music Hall.

Glenn Dillard Gunn, pianist, will be heard in a recital Sunday afternoon, December 20, at Music Hall, under the direction of F. Wight Neumann. Mr. Gunn has been extremely busy this season with recital and lecture-recital dates, and has filled many return engagements for schools and universities.

F. Wight Neumann announces the following attractions for the month of January: Walter Spry, piano recital, Sunday afternoon, January 3, at Music Hall; Blanche Marchesi, song recital, Sunday afternoon, January 3, at Studebaker Theater; Emmy Destinn, the Bohemian dramatic soprano, song recital, Saturday afternoon, January 9, at Orchestra Hall; the New York Symphony Orchestra in a Wagner program, Sunday afternoon, January 10, at Orchestra Hall; Ossip Gabrilowitsch, the Russian pianist, in recital, Sunday afternoon, January 17, at Music Hall; Mischa Elman, violinist, in recital, Sunday afternoon, January 24, at Orchestra Hall; Kneisel Quartet, in its second chamber music concert, Sunday afternoon, January 31, at Music Hall.

Emilio de Gogorza gave a song recital at the Studebaker Theater on November 30.

Sibyl Sammis has filled some very excellent engagements this season, among which must be mentioned the musicale given by the Tuesday Morning Musical Society, of Omaha, at the home of Mrs. E. A. Cudahy. The World Herald, in commenting on Miss Sammis' work, said: "Miss Sammis proved her versatility and intelligence by being able to entertain and hold the attention of her audience by the rendering of a long and varied program, including selections from many different composers and schools. She has a beautiful and well developed voice, and sings with artistic finish and much dramatic sentiment. The audience was large and enthusiastic, including all the members of the society, as well as invited guests." Another very interesting engagement filled by Miss Sammis was the recital under the auspices of Mrs. S. Webb Bannister and P. Cowen, at Grand Rapids, Mich., on November 30. Mrs. Bannister, who is secretary of the St. Cecilia Club, arranged the musicale, which was given in the Pantlind ballroom, and which was the second in a series of musicales on the order of the Bagby musicales of New York City. Miss Sammis has many engagements booked for January and February.

The Musical Art Society was heard in the first concert of the third season at Orchestra Hall on December 1.

Composed of some of the best vocal material in Chicago, recruiting its members from the ranks of the professional singers, it is a striking and significant tribute to the personality, musical ideals, and force of character of the conductor, Clarence Dickinson, with whom the training of this chorus has been mostly a labor of love. The dominant characteristic of the society's work is its tonal beauty; wonders have been worked with the sopranos particularly, who last year destroyed the general ensemble by uttering frequent strident tones in the upper registers; this has happily been obliterated and the balance of parts beautifully equalized. In style, taste, excellent phrasing and delicate shading the society was par excellence at this first concert, and the program, containing some repetitions from last year's work (by request) was one of much interest and great educational value. It was, in its entirety, as follows: "Der Engel Lobpreisung Marias," by Ett, for nine voices; "Herr, ich warte auf dein Heil," by F. Mich. Bach; motet for double chorus; "Jesus dulcis Memoria," by Vittoria, motet for four voices; Old French Christmas song (traditional), arranged by Gevaert; "Comest Thou, Light of Gladness," by Herzogenberg, for six voices; "Now Shall the Grace," by Bach, cantata for double chorus; cycle of six sacred songs, by Hugo Wolf (by request from last year's program); Servian song, "Evening on the Sava," and Russian song, "Round the Good Father's Door," by Archangelsky, and nocturno, and "Die Wetterwolken," by César Cui.

The Kneisel Quartet was heard in the first of a series of four concerts at Music Hall on November 29, assisted by Mary Angell, pianist. The house, though not crowded, was comfortably filled. The building up of clientele for chamber music concerts is a very difficult proposition calling for a guiding hand of the greatest finesse, not alone in the making of the programs, but in the managerial art of properly placing before a diffident public a phase of musical art that appeals to the more cultured among its devotees, and also those desiring to learn the idiom of the higher culture; appealing as it does to this higher order of the cult its presentation requires the evidence of unmistakable artistry in its every phase of representation. Though Chicago must be classed among the willing patrons of all things musical, it has not, however, arrived at the artistic musical point of view where subtle coercion is no longer necessary. One seriously questions the taste of the program maker for this first concert; it opened with the Haydn quartet in E flat major, op. 33, No. 2, which is puerile in the extreme; the second number, the Beethoven quartet in C major, op. 59, No. 3, though an interesting work, failed to appeal, and the closing number was the Brahms quartet in G minor for violin, viola, cello and piano. The particularly sad feature of this concert was the placing of a young pianist, who is, without question, exceedingly talented and musical to a degree, on the program to play the Brahms quartet, which she had been commissioned to learn for the occasion at less than five weeks' notice, and which had been rehearsed but once with the strings. Such appearances are a death blow to young artists, creating a false impression of their capabilities through the impossibility of doing justice to the work in hand, under such conditions and casting a shadow of opprobrium around their debut or the opening of their career, as in the case of this particular artist, and thereby lessening the chances for the steady rise of their artistic and commercial value.

It has been necessary to change the date of the Chicago Musical College production of "Romeo and Juliet," at the Auditorium Theater, from December 15 to Saturday evening, December 19. Pupils of the opera class and an orchestra of sixty players, under the direction of Karl Reckzeh, will give the program.

Elizabeth Dodge, the soprano, engaged for the two performances of "The Messiah," to be given by the Apollo Club on December 28 and 30, will make her first appearance in Chicago on this occasion. Miss Dodge has met

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Ona B. Talbot, who has long been a managerial force in Indianapolis, but who will devote a portion of her time to Chicago this season, gave the first in a series of musicales in the ballroom of the Congress Hotel on December 1. The musicale was, as the program stated, a dramatic recital on Debussy's "Pelleas and Melisande." This beautiful composition, built around the Maeterlinck drama, was given at the Manhattan Opera last February and called forth a storm of discussion pro and con. The story is not only written in the orthodox Maeterlinck style, but it is essentially Parisian in fabric and the music essentially orchestral. In the setting of the Debussy music it proved to be, as far as the piano accompaniment could unfold it, wonderfully effective and fascinating, built upon the pentatonic or whole tone scale and abounding in unusual harmonics. The unaccustomed sequences, the peculiar fitting of the music to the esoteric mood, in the strictly unconventional Debussy manner, carry a charm and incisive appeal that, even lacking the orchestral coloring, travels far in its realism and lasting impression. Mr. Damrosch gave a wonderful impersonation of the different characters dramatically, the story was depicted with rare elocutionary art, the music was beautifully played, the various musical themes outlined, such as the "Fate" theme, "The Magic of Night" theme, the wonderful descending of consecutive seventh chords, and the "Love" theme, when Pelleas raves over the tresses of Melisande; the tragic measures played as Golaud stabs Pelleas, and the "Death" theme—all these received remarks and musical delineation, and one received a splendid conception of the story and its symbolism, but necessarily a vague and incomplete idea of the music. Being orchestral music in its very essence, it cannot be transcribed for piano and fails utterly to paint the picture musically. Miss Talbot will present Isabel Duncan at her next musicale. Tickets are now on sale.

Gustaf Holmquist, who possesses a bass voice of exceedingly sympathetic timbre, will tour with the New York Symphony Orchestra in the spring of 1909. Mr. Holmquist has been engaged for the entire tour, which will cover many principal Eastern cities.

The Chicago Madrigal Club will be heard in the first concert of its eighth season at Music Hall on December 10.

Mrs. Theodore Worcester will fill some very important engagements after the holiday season. During November and October Mrs. Worcester played for the Armour Institute to an audience of 1,500 students and over 100 visitors, receiving an ovation from the audience; gave a recital for the Hinsdale Club house on October 27; was engaged for the Alma Art Club, of Alma, Mich., and filled two engagements with the Chicago String Quartet, playing the César Franck quintet and the Schumann quintet.

Mary Wood Chase, who was so very successful in her recent recital at Music Hall, being most warmly received by both the press and the public, left for the West this week to fill recital engagements in Yankton, December 2; Vermillion, December 3; Sioux City, December 4, and a lecture recital for the State University of Iowa, Iowa City, December 7.

May Doelling, pianist, and Howard E. Preston, baritone, both young artist members of the American Con-

servatory of Music, gave a very interesting joint recital at Kimball Hall, Saturday afternoon, December 5. Particularly well sung was the Von Fielitz group from "Eliland," and special mention should be made of Miss Doelling's playing of the Liszt "Gnomes" and Tarentella," from "Venezia e Napoli."

Arthur Burton will give a song recital in Grand Rapids in January.

EVELYN KAEMMANN.

Myrtle Elvyn in St. Paul.

Myrtle Elvyn, the charming young American pianist, is meeting with the same universal acclaim in this, her second season, as she was accorded everywhere she played last year. December 1 Miss Elvyn was the soloist with the St. Paul Symphony Orchestra, Walter Henry Rothwell, con-



MYRTLE ELVYN.

ductor, at the second symphony concert. The St. Paul Daily News, in commenting on the concert, said:

Myrtle Elvyn, the young American pianist, with many European triumphs to her credit, was the soloist of the evening.

Because she is young, Miss Elvyn's audience may have had their doubts as to her ability to cope with the Grieg concerto. But this pupil of Godowsky's seemed to have no fear of the tremendous task before her, and a more brilliant performance of the Norsk

composition has seldom been heard in St. Paul than when Myrtle Elvyn read it Tuesday evening.

The Scriabine nocturne for the left hand was Miss Elvyn's second number, and this was followed with Liszt's "Hungarian Rhapsody."

So spontaneous and enthusiastic was the applause that followed the concerto that the young artist graciously played an encore, a Mendelssohn scherzo.

The Daily Pioneer Press said of this gifted girl:

In addition to being one of the greatest of the younger pianists of the day, Miss Elvyn has a gift for composing, so great that Hugo Kaun, with whom she studied this branch of music, begged her to give up piano playing and devote herself exclusively to composition. She has already written variations on an original theme, played by her at a recent recital in Chicago, and a number of songs.

Miss Elvyn will tour this spring with the New York Symphony Orchestra throughout the East and Southeast, and later she will play an engagement of forty-two concerts with the Chicago Symphony Orchestra, which will take her to the Pacific Coast. Miss Elvyn has given some very important recital programs this fall, among which was the opening musicale for the St. Cecilia Society, of Grand Rapids, which was an event of great importance socially as well as musically. Miss Elvyn will be the soloist with the Chicago Madrigal Club at its first concert at Music Hall on December 10.

When the Critics Agree.

On the performances of the chorus and orchestra at the Oratorio Society concert on December 1, under "Dr." Frank Damrosch, the New York newspapers comment as follows:

Unfortunately, the performance was a little heavy handed, especially in the orchestra, which should have been made to play with much more delicacy and precision than it did. Nor was the chorus very successful in obtaining fine shading—a true pianissimo was hardly reached by it at all. . . . The chorus discharged its functions fairly well, but a firmer attack and a wider range of dynamic effects, especially in softer passages, would have improved matters.—Times.

Last year Dr. Damrosch and his singers failed to do justice to Wolf-Ferrari. Last night they also failed, but there was improvement enough to establish the conviction that the Oratorio Society, if it sings the cantata annually, will be able to give it a really adequate hearing by and by. Perhaps Dr. Damrosch may include Debussy's "Lyric Poem" also in his yearly repertory, and so enable New Yorkers to hear it in the future as it ought to be sung.—Press.

The cantata was but indifferently performed. . . . The chorus treated its share of the composition rather perfunctorily.—Sun.

The delicate orchestral web was spun with threads frequently too coarse for the pattern.—Tribune.

The performance of it last night did not bring out these merits, and so the piece fell flat, there being little applause except on the stage. In its enthusiastic applause of its own work the Oratorio Society reminds one of the late lamented Blind Tom.—Evening Post.

The program for the first concert of the present season, given last night at Carnegie Hall, by the Oratorio Society, must have bewildered many patrons of that sometimes mossy and not always admirable organization. . . . Probably, however, a French orchestra would have done fuller justice to "The Blessed Damozel" than Mr. Damrosch's followers did last night.—American.

A People's Symphony Chorus.

F. X. Arens, musical director of the People's Symphony concerts, is organizing a chorus of 100 trained singers to assist at both the chamber and orchestral concerts of the society. Any one desirous of becoming a member may apply to Mr. Arens, 308 West Fifty-sixth street. Applications are also received each Tuesday evening at the old Mendelssohn Hall, 108 West Fifty-fifth street.

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BOSTON SYMPHONY CONCERTS.

SAUER AND GABRILOWITSCH THE SOLOISTS.

The program of the Boston Symphony concert at Carnegie Hall last Thursday evening:

Overture to Egmont.....Beethoven
Ein Heldenleben.....Richard Strauss
Piano Concerto, No. 2, op. 18.....Rachmaninoff
Spring.....Sibelius
Finland.....Sibelius

To praise the performances of this fine orchestra is merely to marshal together a mass of laudatory adjectives that have done service many times in the same cause wherever the Boston Symphony players have appeared in public. Reinforced with the commanding personality and the rare baton art of such a conductor as Max Fiedler, the performances of the organization are on the same high plane as they were under Nikisch, Paur and Muck. In fact, the standard and achievements of the men from Boston have never fallen below the level of the last few years, except during that unfortunate period when Gericke made practically mute the glorious voice of the great band. Now, under Fiedler, again the symphonic body is full throated, vital, mellifluous.

The "Egmont" reading had pulsing rhythm, emotional warmth, intellectual solidity. The "Heldenleben" was a masterful piece of musical declamation, fervid, dramatic, thrilling in the highest degree. This is a late day to go into detailed description of Strauss' monumental work, which has held its own on orchestral programs in spite of those very critics who are mocked so eloquently by Strauss in his "Heldenleben." The autobiographical nature of much of the mammoth tone poem sometimes drives one to the old conclusion that egotism is a component part of most genius. When Madame Strauss was in this country, those who met her at close range did not quite consider her charms of person or mind to be such that they required intricate musical characterization in the leading episodes of "Heldenleben" and the "Symphonia Domestica." However, this purely personal aspect in no wise detracts from the merits of the phenomenal "Heldenleben" as a masterpiece of musical inspiration and tonal architecture.

The soloist of the evening was Ossip Gabrilowitsch, whose warm welcome by the audience showed conclusively in what high esteem he is held here. The Rachmaninoff concerto suited the player to perfection, as it gave him ample chance for the exercise of that polished pianism of which he is such a gracious exponent. The dramatic note is not lacking in the Rachmaninoff work, however, and where the stress of the music required bolder and more vehement utterance, Gabrilowitsch was as eloquent and convincing as in the purely lyrical passages. His tone has retained all its old time clearness and charm, and his finish of phrasing and technic were as delightful as of yore. The audience rewarded Gabrilowitsch with a real ovation, and gave him a foretaste of the triumphs awaiting him at his coming recitals.

The program of the Saturday afternoon concert, December 5, was as follows:

Symphonic poem, Moldau.....Smetana
Symphony Pathétique.....Tchaikowsky
Concerto for piano.....Schumann
Overture, Oberon.....Weber

The Bohemian and Russian numbers were given with inspiring verve, color and imagination, and stirred the audience to a measure of appreciation rarely experienced

at a Boston Symphony seance. There is absolutely no sense in listening to the "Pathétique" as it is usually given here by our makeshift local orchestras, when it can be heard in the perfection of detail and ensemble revealed by the Boston band last Saturday. The "Oberon" overture was another masterpiece of orchestral virtuosity, carried out with rare fidelity to its proper atmosphere, and with utmost finish in phrasing and tonal balance.

Emil Sauer, the Schumann concerto, Max Fiedler, and the Boston Symphony make an artistic ensemble that speaks for itself. Seldom has Schumann's lovely work had as poetical and lofty a reading in this city as that given by Sauer. He "sang" the soft cantilenas with entrancing tone, and when required, built up climaxes of compelling power and emotional intensity. At all times Sauer infused the music with that spirit of warm blooded romanticism which still breathes from the Schumann concerto's pages in spite of its quite respectable age. To many this work is the ideal piano concerto, and in the Sauer interpretation the plea seems justified. The performance was one of the greatest musical treats of the season up to date, and met with a measure of applause that formed a worthy tribute to the piano master's art.

CALVE CONCERT IN COLUMBUS.

COLUMBUS, Ohio, December 4, 1908.

Madame Calvé, with her assisting artists, Brahm van den Berg, pianist, and Karl Klein, violinist, gave an unusually brilliant concert in Memorial Hall Tuesday evening December 1. Madame Calvé had never sung in Columbus before, nor had either of the other artists ever been heard in this city, so the event was uncommonly interesting to all concerned. The diva was in magnificent form, and generous in her numbers, adding several extra songs for the audience which gave her such enthusiastic and persistent applause. There was an unaccountable rumor going about that Madame Calvé probably would not sing when the evening came, and if she did there would be a great shock sustained by those who had heard her several years ago in opera, that she had "gone off dreadfully" and all the rest of the scarehead rumors. But the writer is nappy to say of the large audience on this occasion, not one adverse criticism was heard and the local manager has been deluged with praise ever since for furnishing such a thoroughly artistic and keenly enjoyable concert. Brahm van den Berg had the lion's share of the work at this concert, playing all accompaniments most delightfully and three groups of solos with such style and finish that he was recalled again and again. Mr. Van den Berg's musicianship was so evident from the first number he played that he was afterward greeted with as much warmth as if he had been the principal soloist. Karl Klein was at once a surprise and delight. No one expected such artistic and satisfying violin numbers as he furnished, and the writer feels at this time that we were not properly prepared to hear such admirable playing as Mr. Klein gave us. He certainly has not been overestimated, and if his managers desired to have him surprise the people, and earn his laurels honestly, without the occasional advance agent's overpraise which an artist often fails to make good—they certainly achieved a pronounced success in this instance. There were many in the audience who had no

hesitancy in ranking Klein with many of the present day concert violinists, who are less modestly exploited.

The concert was altogether a pronounced artistic success, the great Calvé, of course, the center of attraction. If the writer might have space to enter into details about the surprise even Calvé's admirers expressed at her ease and grace as a concert singer, and the wondrous, velvety, beauty of her voice, supported only by the piano accompaniment, the readers of THE MUSICAL COURIER might understand the unmixed delight felt by the grateful audience for such vocal artistry as Calvé exhibited at this concert.

Ethel Keating and Helen Pugh, formerly pupils of Mr. Van den Berg in Cincinnati and Chicago, were among the happy ones in the audience.

The Girls' Music Club's third recital takes place Saturday afternoon in the auditorium of the Columbus Public Library. The following young singers and instrumentalists give the program: Winifred Emory, Harriet Sturm, Dorothy Simpson, Louise Shepherd, Faye Irvine, Pauline Irwin, Margaret Underwood, Anna Steickel and Florence Palmer. Reginald Hidden, violinist, will give an interesting talk on Stradivarius.

ELLA MAY SMITH.

Cottlow Wins Triumph in New Haven.

Augusta Cottlow's appearance with the New Haven Symphony Orchestra December 1 added another triumph to the long list achieved by this gifted and popular young pianist. She played to an enthusiastic audience of over 3,000, and received a genuine ovation.

The newspapers spoke of her as follows:

She has wonderful rapidity of finger technic; she gets a rich, warm singing tone out of her instrument and her playing with the orchestra yesterday showed remarkable generalship. She has an abundance of temperament and with it poise and repose to a remarkable degree. These are the qualities that make for good ensemble playing, and as a result it is seldom that we have such unanimity between soloist and orchestra as was evidenced yesterday afternoon. This slender, picturesque young woman, nothing daunted by the tremendous demands made upon her by the Liszt work, came back in response to two insistent calls from the audience and played the prelude to a Debussy piano suite. This she took at a furious rate of speed and gave further evidence of a splendid technical equipment. With the acquirement of a certain breadth and more initiative, which will come with experience and the years, Miss Cottlow's name may be written with those of the best women pianists of our day.—New Haven Evening Register, December 2, 1908.

Augusta Cottlow, the soloist yesterday, is a pianist to awake admiration. Her technic is absolute, and among the chief impressions made by Miss Cottlow, played yesterday, is one of three of which it is said no pianist can claim to have mastered technic until he can play them. This A major concerto in its construction and elaboration displays the creative artist that Liszt was. The latter's music requires almost masculine strength, but this Miss Cottlow did not lack and displayed an arm power that is able to cope with an orchestra, but this was only the brilliant side of her playing. On the other hand, in delicate passages she displayed a tone of unvariable beauty and tenderness. In all of Miss Cottlow's work yesterday there were delightful clearness, a fine sense of proportion and unaffected sincerity. There was an outburst of applause at the conclusion of the concerto and the audience would not let the soloist leave until Miss Cottlow had played Debussy's prelude in A minor, one of the latter's quite unfamiliar compositions.—New Haven Morning Journal-Courier, December 2, 1908.

The soloist was Augusta Cottlow, a young pianist, whose triumphs are part of the musical history of our time. She chose the extremely difficult Liszt concerto in A major, which calls for a wonderful amount of technic. This she possesses in abundance and more than technical skill; she has unusual refinement of taste, which made the daintier passages so admirable. One of her greatest charms is her ease of presence and her quiet command of the keyboard. She was enthusiastically recalled and gave as an encore a Debussy prelude, which served pure as a mode of technical display.—New Haven Union.

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HOTEL NOTTINGHAM,
BOSTON, Mass., December 6, 1908.

The laying of the corner stone of Boston's new opera house took place on Huntington Avenue and Opera place last Monday afternoon, November 30, at 3 o'clock, in the presence of over two hundred musicians, and a large crowd of citizens interested in the significance of the imposing ceremony. To the accompaniment of "The Star Spangled Banner" the huge granite block, more than a ton in weight, was slowly lowered into its resting place, and this in the presence of bared heads. In its resting place had been previously put the bronze box containing records and historical data comprised of the following:

PROGRAMS, ETC.

Boston Symphony Orchestra, Saturday, November 28, 1908; Handel and Haydn Society, November 3, 1907-08; New England Conservatory of Music, commencement of 1908; orchestral concert, November 13, 1908; Apollo Club, two hundredth concert; Cecelia Society, prospectus 1908-09, programs I and III, 1907-08; Kneisel Quartet, November 10, 1908, prospectus 1908-09; People's Choral Union, last concert, 1907-08; Longy Club, November 23, 1908; Choral Art Society, program II, 1907.

YEAR BOOKS AND PROSPECTUSES.

New England Conservatory of Music, 1908-09; School of Grand Opera of the Boston Opera Company, 1908-09; Harvard Musical Association.

COMPOSITIONS.

Mrs. H. H. A. Beach, mass in E flat; G. W. Chadwick, "Judith"; F. S. Converse, "The Pipe of Desire"; Walter Damrosch, "The Scarlet Letter"; Arthur Foote, "The Wreck of the Hesperus"; Henry Hadley, "Merlin and Vivian"; Charles M. Loeffler, "Psalm CXXXVII"; E. A. MacDowell, "Hamlet"; "Ophelia"; John Knowles Paine, "Azara"; H. W. Parker, "The Legend of St. Christopher." PHONOGRAPHIC RECORDS.

Madame Nordica, "Tannhäuser," "Dich Theure Halle"; Giocanda "Lucidia"; Madame Eames "Tosca," "Vissi d'arte e d'amor"; Madame Homer, "Stride la vampa," "Il Trovatore"; Miss Farrar, "L'altra notte," "Mephistofele"; Miss Nielson, "Addio del passato," "Traviata"; David Bispham, "Dio Possente" ("Faust"); Mr. Caruso, "Celeste Aida," "Aida."

All Boston daily newspapers, current musical journals, Musical Courier and others.

In the box were also placed the names of all subscribers to stock in the opera house whose subscriptions had been received up to 12 o'clock the day previous. It is said that the desire for this honor was manifested by the receipt of \$4,000 in subscriptions within three hours' time, or between 9 a. m. and noon, preceding the ceremonies. Eben D. Jordan, president of the Opera House Company, attended to the usual preliminaries, which consisted of smoothing down the mortar by means of the regulation silver trowel, after which Governor Guild gave the address of the occasion, in which the distinguished speaker gracefully eulogized Boston for its activity in oratorio and symphony, and hoped that the names of the founders of the Boston Opera House would be treasured as sacredly as that of Henry L. Higginson, promoter of the Boston Symphony Orchestra. Some of the speaker's expressions follow:

We may trust, I am sure, to have in this new home of operatic art performances perfect, not only in the central singers, but in all matters of detail.

You will not expect to hear from one whose business is, indeed, to promote harmony—but in political fields—any dissertation on the history of music or the history of grand opera. Boston, as of course you know, was the original American home of oratorio, and has led the United States in orchestral music in the performance of symphony. And in the leadership which Massachusetts has had in such branches of music, we must not forget that we owe quite as much to the naturalized as to the native born American citizen!

New York and New Orleans have had the leadership in the production of opera. Let us trust that in this branch of music and in dramatic art Boston may hold its own as worthily as it has in the Symphony Orchestra, as it has in the Handel and Haydn Society in the production of oratorio.

If we have not been particularly rich in New England in the production of orchestral players, we have certainly been rich in singers, we have certainly been rich in appreciative audiences. The Mycenaeans has always been here if the Horace has occasionally been absent. Let us trust that the generous founders of this magnificent temple may be remembered as is that other great patron of music, Henry L. Higginson, whose name we shall never fail to recall in the future years when we hear a symphony played.

It is not needful to read the history of the "Marseillaise" which inspired that single little, barefooted, ragged republic of France before the days of Napoleon to stand up alone before the world and fight for the rights of man and for human freedom.

Even in our own days music may be an inspiration. Not so long ago—less than twenty years—I can remember a great national convention. The honor of the country was at stake. Every party but one was pledged to the repudiation of half the national debt. A portion of that one party that had not yet declared itself left that convention.

A portion only of one party stood true to the gold standard and to the honest dollar and the honest payment of every debt contracted in the United States of America. They appreciated the awful responsibility that lay upon them. The silver rebels left the convention. That remnant remained depressed and in silence, till some one in the balcony started the song of the American flag, "The Red, White and Blue."

It is needless for me to remind you that the son of the author of "The Red, White and Blue," Mr. Russell, is with us on the platform today.

I don't suppose that one piece of music was res, onable for it. But

above the hillside in the city of Havana, in the midnight call of the sentinel, when one man struck up what is called the Portuguese hymn, one clear baritone voice from an Iowa regiment started the familiar words, "How firm a foundation, ye saints of the Lord," and another, and another, until the whole regiment was singing. The Fourth Illinois joined in, the Second South Carolina, the First North Carolina, the Fourth Virginia, and so it went on down the line, further along the hilltops above that city, until the whole American army corps was singing together the words of that beautiful hymn.

Such is the spirit of the American army. May such be the inspiration of this Boston temple of American dramatic art and music, not merely for the uplifting of Massachusetts and New England alone, but for the greater happiness of all our people and for inspiration to better life throughout the American Republic.

Telegrams were received from Andreas Dippel, David Bispham, Otto Kahn, president of the board of directors of the Metropolitan Opera Company, and, in fact, the entire board of directors of the Metropolitan Opera House, Emma Eames, Alice Nielsen, Geraldine Farrar and others. Mr. and Mrs. Conti, Henry Russell, manager of the new company, John Shepard, Mrs. Hall McAllister, Mr. and Mrs. Wallace Goodrich, B. J. Lang, Robert Treat Paine, George Chadwick, Mr. and Mrs. Fiedler, and a great many well known musicians were guests of the occasion. Following the brilliant speech of Governor Guild there was stormy applause; then Mr. Jordan made a short speech, and the ceremony attending the laying of the corner stone of Boston's Opera house was over. The following facts were gleaned concerning the affairs of the forthcoming season of opera: Mr. Menotti, a man of considerable foreign experience, will be stage director, and Mr. Shvaglia will act as chorus master. The powers that be state that by spring a concise announcement relating to the personnel of the company can be made, and one year later the formal opening of the opera house, it is hoped, will take place.

Thursday afternoon at the Tuileries, Commonwealth Avenue, Amy Grant, reader of New York, gave a comprehensive exposition lecture on Wilde's "Salome," with the

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The next Longy Club concert will have Marie Sundelius as soloist, and her teacher, Madame Salisbury, announces that forty concerts and twenty oratorio engagements have already been booked by this singer for the balance of the season. Another Salisbury pupil, Dorothy McTaggart Miller, contralto, has been engaged by Arnold Dolmetsch for his Bach Christmas cantata, which has now become one of the annual treats of the musical season. Mrs. Miller and Miss Davis announce a recital to be given in Boston under distinguished patronage, some of the names being Mrs. Larz Anderson, Mrs. Curtis Guild, Mrs. Henry Higginson, and many others. Madame Salisbury's pupils are generally sought for because of their all round proficiency, for Madame Salisbury is a teacher whose name furnishes a sufficient guarantee for all pupils whom she may endorse. Such a teacher is an honor to Boston's limited list, and is to be appreciated accordingly.

At the annual meeting of the Worcester County Musical Association, it was reported that the fifty-first festival held in October sustained a net loss of \$493.27, but other expenses which entered into the account, but not directly connected with the festival, make a deficit of \$800. It was voted not to call on the guarantors for the deficiency. The officers elected are: President, William H. Cook; vice president, J. Vernon Butler; clerk, H. R. Sinclair; treasurer, George R. Bliss; directors, E. L. Sumner and Dr. A. C. Gatchell.

Eben D. Jordan, president of the Boston Opera Company, was a guest of Otto Kahn, director of the Metropolitan Opera Company, of New York, last week, and a report was being circulated that Mr. Jordan had been made one of the directors of the latter also. If such a consummation could be made, Boston will have something to anticipate in its opera affairs, truly.

Louise Lathrop Mellows announces one of her pupils in a recital of piano pieces at her studio at Trinity Court, December 8, in the afternoon. Bach, Scriabine, Vogrich, Chopin, Brassin, Saint-Saëns and Gounod-Raff will be the composers played from. Mrs. Mellows advocates her pupils being heard by their friends, and has found that her series of recitals held last season was especially productive of good results, so has decided to conduct a similar series this year.

Tennyson's "Enoch Arden," with the Strauss music, was given in Sternert Hall one evening last week by Sidney Beckley, the English elocutionist, and Benjamin Lambord, respectively, and held a large audience in close attention for two hours.

Ernest Schelling gave a piano recital in Jordan Hall on last Monday afternoon to an unusually interested audience. Chromatic fantasy, Bach; pastorale and capriccio, Scarlatti; symphonic etudes, Schumann; etudes, (op. 10, No. 10, op. 25, No. 3), two nocturnes, op. 27, valse, A flat, Chopin; "Fatalisme," "Nocturne a Willigrad," Schelling; "Alhoro del graciosa," Ravel; barcarolle in G minor, Rubinstein, and the Liszt rhapsody, No. 10, were the pieces played by Mr. Schelling. That Boston admires the mental or intellectual side of music has been repeated times without number, hence all thoughtful musicians like to play here, and it is possible that Mr. Schelling anticipated this to an excessive degree, since his readings were exceptionally marked for this quality. However, the beautiful clarity of the artist's tone will long be remembered, and the recital was one of the finest of the entire season; hence his next recital here is looked forward to with special anticipation.

Arnold Dolmetsch has become a necessary factor in Boston's musical life, having already contributed many charming treats in the way of music on old fashioned instruments for several seasons back. At his attractive Cambridge residence, 11 Elmwood avenue, where Mr. Dolmetsch has a music room filled with a collection of old and rarely known instruments, all of which he introduced to Boston, there was a concert given on Tuesday evening, when Mrs. Dolmetsch, Marie Sundborg Sundelius, Alice Kelsey and William Adams did the singing. The concert is one of a series of three to be held at the Dolmetsch residence.

Rossini's "Stabat Mater" will be sung by a large chorus, under the direction of Robert N. Lister, at People's Temple, Mrs. Lister singing the chief soprano role.

Cecile Chaminade, the composer and pianist, will make her only appearance in Boston on next Saturday afternoon,

at Symphony Hall, when this eminent woman will play a program made up entirely of her own compositions. She will also play the accompaniments to her songs to be sung by Miss de St. Andre and Mr. Groom.

Emmy Destinn will be the soloist at next week's Symphony rehearsal and concert.

Monday, December 14, is the date set for Mrs. Hall McAllister's first "musical morning," at the Somerset ballroom, when two very attractive artists—Miss Cavaleri and the distinguished pianist, Tina Lerner—will appear. There is nothing in the city which more thoroughly engrosses society, and likewise the musical element, than these charming affairs promoted by Mrs. McAllister for the past few seasons.

A recital was given Thursday evening by Julian Pascal, pianist, with Mrs. Hunt and Jessie Davis assisting. Mr. Pascal played these pieces: Beethoven's "Moonlight" sonata, a group of five pieces of Chopin, and closed with the following: "Erl König," Schubert-Liszt; etude, Chopin-Rosenthal; "Waves," scherzo, Julian Pascal; "Spanish Rhapsodie," Liszt. Mr. Pascal gave a recital here several seasons back, and so was not new to Boston. His playing was original, marked by several excellent points, and his last group was played with special excellence. The concert was enjoyed, judging from the close attention and hearty applause. Miss Davis' accompaniments were unusually effective.

Heinrich Meyn, the singer, who is so well known in this city, will be heard in Steinert Hall on this Thursday evening, December 10. Mr. Meyn will sing a very attractive program, including songs by Schubert, Schumann, Franz, Brahms, Hugo Kohn, Gerrit Smith, Schlesinger, Clayton Johns, and others.

Two of Madame Clarke-Bartlett's pupils, each doing work in different lines, are meeting with much success. Katherine Hunt, the young singer of old French airs and children's songs, and in which she is so very attractive to hear, scored a great success at the Chromatic Club at last Tuesday's program, her songs for that occasion being wholly those pertaining to little folks. These were "Little Teddy Bear," by Lemon; "Wouldn't That Be Queer?" by Mrs. Beach; "The Chrysanthemum," by Salter, and two nonsense rhymes, by Lang. Winburn B. Adams, assistant in the Clarke-Bartlett studios, is working with a large class in a newly opened studio in Brockton.

Virginia Listemann, who will be heard at one of the Ernst Perabo soirée musicales in January, entertained a bevy of interesting young women at a high tea on Thursday afternoon at her pleasant home on Glen road, in Jamaica Plain, the beautiful suburb of Boston. Miss Listemann, not having been heard just recently, will be all the more pleasing for her "little absence" from the public. Her songs will be from Bizet, Schubert, Franz, and other attractive writers.

George Daniel, for over nine years the president of the Handel and Haydn Society, died suddenly at his home in Brookline on Friday morning. Mr. Daniel was closely identified with Boston's musical life, and as such will be sorely missed. He was the father of Mabel Daniel, the young Radcliffe woman, known somewhat for some very clever musical compositions.

The Faelten Pianoforte School is giving the usual pupils' recitals. The one for Thursday evening, December 10, is of an especially attractive nature, a host of very youthful, but apt, musicians being on the program. The illustration of the Faelten system will be done by eighteen children, who have studied the system only ten weeks, yet they will be able to play four Foote pieces in any major or minor key. Charles Cushing Fearing and Eva Lee are two older pupils who will give real pleasure by their playing. Miss Lee giving a group from Massenet, Strong, Godard, and others.

Arthur Hubbard's pupils sang at a studio recital on Friday evening, Fred Lamb, Anna Cambridge, Vincent Hubbard, Elsie Bishop, Arthur Hackett, Grace Pierce, Fred Wardwell, Caroline Hooker, Charles Hackett, Winnifred Lakin, Katharine Roche, and Wadsworth Provandie, being the order in which they appeared on the program. The standard of the Hubbard studio was splendidly preserved, each pupil, as all said, not the ordinary "pupils' recital" work, but singing with a truly delightful finish, all things considered. The Hackett brothers, Arthur and Charles, sang with professional ease, and Miss Hooker and Miss Roche were good to hear. The program was not beyond any one of the singers' capacity, yet was a very excellent one. Some of the pieces were: Bizet's aria ("Carmen"); "Vulcan Song," Gounod; "Du Bist die Ruh," Schubert; "Mirage," Liza Lehmann; "Ah, Fors e Lui" ("Traviata"),

Verdi; prologue ("Pagliacci"), Leoncavallo; duet from "Aida," Verdi.

Clifford Saville, voice teacher, in Huntington Chambers, announces his first pupils' recital of the season, to be held early in January. This very interesting list of songs will be given by the pupils whose names appear below: Quartet, Kucken; aria, "Mignon," Thomas; "Slave Song," Del Riego; "Breezes of Night," Gounod; "Drink to Me Only," Old English; "My Love's an Arbutus," Irish; "Se Saran Rose," Arditi; "Dreams," Strelzki; "Adagio Pathétique," Godard; cavatina, "Joy of Spring," Mendelssohn; "Irish Love Song," Lang; "Love Me, if I Live," Schmidt; "Lullaby," "Gay Little Dandelion," Chadwick; "Oh, Thou That Tell'st," Handel; aria from "Samson and Delilah"; romanza, De Beriot, and a duet from Bellini. The pupils are Adelaide Gibb, Walter Townsend, Marion Whitney, Frederick Stetson, Marion Whitmore, Elizabeth White, Gertrude Pearce, with Alice Sherman, assisting violinist, and Mr. Saville at the piano.

Clara Poole, contralto, for several years a teacher in Europe's musical centers, has decided to locate in Boston for the purpose of teaching vocal art. Madame Poole has been identified with a well known New York school of music, and will evidently prove an acquisition to Boston's musical life.

At Mrs. Fletcher-Copp's residence, 31 York Terrace, Brookline, on Wednesday morning, the Fletcher Music Teachers' Association met for their first fall meeting, when Mary P. Webster, a disciple of music and a devotee of quaint and curious instruments, gave a most interesting lecture-talk on the possibilities of the clavichord and virginal, samples of which Miss Webster had before her while she talked, and demonstrated, to the delight of all who listened and became acquainted with the apparently new fact, that a piano is not the only instrument for the drawing room or music rooms. Miss Webster showed off her dainty little instruments in a clever way with Bach and other selections, and pleasantly argued that these same instruments are better adapted for children who play than the piano, since the action is lighter and the mechanism finer. Miss Webster is not a novice in any sense of the term, but has had several years' experience with such work, and being a good musician and an enthusiast in her admiration of the instruments talked about in past seasons by Arnold Dolmetsch, the well known connoisseur of old music and also in the evolution of old instruments, she was a treat to hear. The Fletcher teachers were generally enthusiastic over the progress they are making with Mrs. Capp, and a lively round table talk preceded the lecture by Miss Webster.

Music in Connecticut.

NORWICH, Conn., December 4, 1908.

A concert was given at the Greenville Congregational Church, Monday night, before a large audience. Several local singers were heard. The Rev. Donald McLane played three violin solos.

Helen L. Perkins gave her second song recital on Wednesday afternoon, assisted by her pupil, Mrs. Gardner Greene, contralto.

The B Natural Club held a most interesting meeting on Tuesday, December 1, at the home of Susan E. Whitley.

Efforts are being made to arrange a choral union. A meeting was called of all those interested in singing, and a large number responded. Frederic W. Lester is chairman, and Charles Geer will instruct the class.

Burritt's Tuesday Evening Classes.

William Nelson Burritt, alive to the essentials that make singers, is an up to date teacher. At his regular Tuesday evening class, December 1, there were heard a number of students in an interesting program, causing one to fancy himself in a concert hall listening to artists, rather than in a classroom. The uniform beauty of voice production was noticeable. Clean enunciation and intelligent interpretation portrayed budding artists. The program was from the song literature of Brahms, Loewe, Raff, Sinding, Hopekirk, German, Weidig, Nevin and others, most commendably sung by a dozen students, all evincing an earnestness of purpose that augurs well for their artistic future.

Austin in Plainfield.

Florence Austin, the violinist, played in Plainfield, December 8, before an audience of over 1,500 people. Soon she goes West, to appear as soloist with the Minneapolis Symphony Orchestra in Duluth, Fargo, Grand Forks and elsewhere. The rise of this violinist to prominence the past season has been unusual, due to letting the people know what she does and how she does it.



PHILADELPHIA, December 6, 1908.

The Philadelphia Orchestra's fifteenth and sixteenth concerts were given Thursday evening and Friday afternoon of last week. As though to show the classicists the dignity and power of modern music, Pohl's program was made up entirely of modern works; and as lovers of Bach and Beethoven gladly admit, it was a program that held the interest and stirred the soul from beginning to end. Grieg's overture, "In Autumn," proved to be a beautiful work, with all of this composer's well known characteristics. While never stooping to mimic the sounds of nature, the general impression of bright, sunny autumn, with a touch of the pathos of the dying year, was conveyed to the hearer with great vividness without stepping outside the bounds of pure music. Tchaikovsky's fourth symphony gains in beauty at every hearing. To be sure, the "Pathétique" is the acknowledged favorite among the works of the great Russian, but in many respects the fourth even surpasses this symphony. More restrained from an emotional standpoint, the fourth symphony has a strength and quieter beauty of surpassing loveliness. Then it is so entirely satisfying, perhaps because of the manner of its unfolding. It constantly becomes more and more beautiful as it advances. The first movement is good, the second sweet and tender, the third electrifying, and the last inspiring. And how the orchestra did play that scherzo! Surely such pizzicato was never heard before. From the big, clumsy basses, on up to the high notes of the fiddles, the rapid picking of the strings rose and fell until it seemed that the music was pouring forth from some great bell toned instrument never heard before. How could they do it? How could they do it? For this symphony, Mr. Pohl, much thanks. The "Danse Macabre" of Saint-Saëns is familiar to all concert goers, with its gay but weird rattling of bones. Additional distinction was lent to the work by the beautiful tone that Thaddeus Rich drew from his violin in the solo parts. Unlike most violin solos, the music lies on the lower strings, and to these deeper notes Mr. Rich gave a full, warm coloring that was indeed a delight. A clever detail was the tuning the first string to E flat, so that the two principal sets of chords should have the same open string quality of tone. I know not whether the idea was Mr. Rich's or Saint-Saëns'; but it was good. The soloist of the evening was Luther Conradi. Mr. Conradi has a reputation here as well as abroad for a broad, dignified style of playing. The concerto chosen was the work of the celebrated pianist, Richard Burmeister, a former teacher of Conradi. This Burmeister concerto showed no mercy toward the pianist, but he was fully equal to the technical requirements of his teacher's difficult composition, and there was feeling as well as technic in the playing, and yet again, when all was finished, there was that reserve force untouched which is always found in the artist who has his instrument under control. Mr. Conradi lives among us, is a Philadelphian. He should be heard oftener in concert, for he is a player of distinction. But as he is a young man, he may well think that his time is yet to come.

At this week's concerts the Philadelphia Orchestra will

play the beautiful Schubert C major symphony. This work, whose fresh, sweet melodies the years cannot dim, is always new and always welcome. The soloist will be the great violinist, Petschnikoff. The last time he played with the orchestra here he played Mozart's A major concerto with such refinement of art that the work glowed and was alive again. His minute and exquisite playing resembles nothing so much as the delicately drawn thread of fine old lace. This season he has elected to be heard in the Tchaikovsky D major concerto. The other orchestra numbers will be overture, "Sappho," by Goldmark, and "La Jeunesse d'Hercule," by Saint-Saëns. The latter will have its first hearing at these concerts.

The Hahn String Quartet was heard in its first Philadelphia concert of the season Friday evening, December 4, at Griffith Hall. The program was extremely modern, and while not so satisfying in some respects as one made up on more classical lines, it was most appropriate as an introductory feat of strength. The audience can now be assured that, come what may in this series of concerts, these men have the technic, the ensemble experience, and the courage to surmount all difficulties, and give effective performance of the great works for strings, ancient and modern. The program consisted of:

Quartet.....Henry Holden Tross
Largo from Quartet.....Smetana
Scherzo from Quartet, op. 10.....Debussy
Violoncello Solo, with String Accompaniment.....Chopin
Quartet, op. 11.....Tchaikovsky

The Huss quartet, played for the first time here, is modern and complex. It proved to be most interesting, although more than one hearing will be necessary to grasp all its subtleties and beauties. The Smetana largo, of somewhat melancholy trend, is true quartet music. The writer knows the possibilities and the limitations of the string quartet, and uses this knowledge. The result was simple, complete satisfaction, Mr. Hahn and his associates giving a sympathetic reading of the beautiful thing. The Tchaikovsky quartet, op. 11, has been played frequently by this organization, and once more met with the cordial reception it deserved. William Schmidt, cellist of the Quartet, was the soloist. He played the Chopin lento with much expression and perfect finish, two characteristics that do not go hand in hand as often as they should. The only criticism that can be made is that his fine work was sometimes overshadowed by the string accompaniment. This is no fault of the players, but of the composition. The Quartet is composed of Frederick Hahn, a big toned violinist, and excellent drill master; Lucius Cole, violinist, a quiet, finished player; Harry Meyer, viola, and master of his expressive instrument, and William Schmidt, cello, whose work is mentioned above.

The Choral Society of the Bethlehem Presbyterian Church sang Whitney Coomb's cantata, "Ancient of Days," Tuesday evening. The Choral now has over a hundred voices, and has successfully sung "The Woman of Samaria," "The Holy City" and "The Gate of Life." Henry Hotz is the director of the chorus, and under his guidance it is making wonderful progress. Those taking the principal parts on Tuesday were Isabel Buchanan, soprano; Marie Stone Langstone, contralto; Philip Warren Cooke, tenor, and Carl Hallach Robinson, baritone. William Bawden presided at the organ.

A faculty concert of the Leefson-Hille Conservatory of Music was given at the New Century Drawing Room on Wednesday evening. The concert was of a high order of merit, and the audience, which filled the hall, was discriminating enough to appreciate the music. Maurits Leefson, Gustav Hille, Julius Leefson, Robert Schurig, Emil

Simon, J. W. F. Leman, John Himmelsbach, Elsie Hand and Claire Ring were the instructors of the school who took part. Of course the fine work of Maurits Leefson claimed first attention. A prelude by MacDowell, a valse by Liszt, and a Spanish caprice of Moszkowsky were the numbers he played. The genial personality of the player as well as his spontaneous style, added greatly to the pleasure of his auditors. Mr. Hille played violin numbers by Nicodé and Leclair, as well as a sonata of his own composition. Noticeable to the eye, but not to the ear, was the fact that a wounded finger of the left hand was bandaged up, so that he played under difficulties. The groups of songs rendered by Mr. Schurig also call for some notice, as they were among the most enjoyable numbers on the program.

A piano recital was given in the concert hall of the Combs Broad Street Conservatory of Music, 1329-1331 South Broad street, on Saturday afternoon, by Carrie L. Dorward, a candidate for graduation this year in the piano department. She was assisted by Amie F. Cooper in the sonata for violin and piano in B flat by Mozart. The other numbers on the program consisted of a prelude and fugue, by Mendelssohn; sonata, op. 10, No. 2, by Beethoven; etude, op. 10, No. 3, by Chopin, and "Lyric Pieces," by Jensen, Schubert, Strauss, Elgar, Moszkowski, etc.

The second Philadelphia concert of the Boston Symphony Orchestra was given at the Academy of Music on Monday evening. The program consisted of "Egmont" overture, Beethoven; tone poem, "Ein Heldenleben," Strauss; three dances from "Cephalus and Procris," Grieg; "Prelude and Liebestod" from "Tristan and Isolde," Wagner. Marie Rappold sang a scene and aria from "Freischütz" and a group of songs by Strauss, Mozart and Grieg. Max Fiedler conducted.

The Favorita Concert Company will be heard at Griffith Hall on Monday evening, December 14. An evening of good music may be expected, as those taking part will be Julia Z. Robinson, soprano; Katherine Rosenkrantz, contralto; Anthony D. McNichol, tenor; Henry Holz, bass; Dorothy Johnson Baseler, harpist, and Bertrand Austin, cellist.

The third concert of the Van den Beemt String Quartet will be given at the New Century Drawing Room on Friday evening, December 11. The program will include Mozart's quartet, No. 17, and a Dvorák quintet for piano and strings. William Happich will play the viola in the latter number, and Mr. Krummreich, the Quartet's usual viola, will act as pianist. Mrs. Russel King Miller will sing a group of songs for contralto. WILSON H. PILE.

Flonzaley Quartet in Strassburg.

The deep impression being made by the Flonzaley Quartet on its European tour is indicated by the following from the Strassburger Buerger Zeitung:

As everywhere, the Flonzaley Quartet has created for itself here in Strassburg a large circle of enthusiastic admirers, who flocked in crowds to listen to the excellent program unrolled. The fascination the artists possess is based on an ensemble play of the highest technical development and exactitude. The concert was ushered in by Mozart's "Pux," enchanting and melodious quartet in D major, which was rendered in so noble, well rounded and soulful a manner that each movement meant fresh delights for us. The chief interest of the evening, however, concentrated itself in the D minor quartet by Hugo Wolf, a youthful composition. I very much doubt whether the applause at the end of each movement was meant for the work, which is far too complicated to be entirely comprehended at a first hearing; the ovations were meant for the incomparable execution, virtuosic to the tiniest detail, with which the Flonzaley Quartet gave us a masterpiece in ensemble play, which will not easily be forgotten.

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ERNEST SCHELLING'S RECITAL.

Ernest Schelling made his New York rentrée last Sunday afternoon at Carnegie Hall, and played these piano numbers before an audience whose size and evident appreciation must have been particularly flattering to the player:

Chromatic Fantasy and Fugue.....Bach
Pastorale.....Scarlatti
Capriccio.....Scarlatti
Symphonic etudes.....Schumann
Etudes, op. 10, No. 10; op. 25, No. 3.....Chopin
Two nocturnes, op. 27, C sharp minor, D flat.....Chopin
Valse, A flat.....Chopin
Fatalisme.....Schelling
Nocturne a Willigrad.....Schelling
Alborado del Graciosa.....Ravel
Barcarolle, G minor.....Rubinstein
Rhapsodie, No. 10.....Liszt

Schelling's former appearances here had established his standing as a pianist of studious as well as of temperamental tendencies, a combination most rare when it is allied with innate musical gifts and brilliant technical attainments. All those qualities go to make up the artistic personality of Ernest Schelling, and they account logically for the success he has won in practically every important music center of Europe and America. A pupil of Paderewski, a special protégé of royalty abroad, a European residence of over a dozen years, public appearances there under the most distinguished social and musical auspices, and extensive general culture beside that in the field of music—those are experiences that fall to the lot of but few musicians, and if it be added that Schelling has also developed marked ability as a composer, it will be seen at once how the elements of romance and talent have assisted in building up for him a career far out of the ordinary and conventional.

It was last year that Schelling played his fantasy on American airs (for piano and orchestra) at Carnegie Hall, and won rather patronizing praise from some of the critics here, and unlimited endorsement from the enthusiastic audience. Then the American composer followed the example of other musical creators born in this country, and took his work to Europe for performance. The old, old story was repeated. At one of the most important German annual musical meetings or "Fests" of professional musicians Schelling played his fantasy and scored a triumph of such importance that the leading critics of the Fatherland wrote columns of praise regarding his piece, and dozens of the chief orchestras engaged him to play the work at their concerts. Previous to the appearance of the fantasy, Schelling's best known composition was a violin and piano

fantasy on themes from Paderewski's "Manru," a far more musical, clever and interesting achievement than the opera on which it was based. The two pieces played by Schelling last Sunday show him to have arrived at that point in his career as a composer where he no longer finds it necessary to seek thematic material in the melodies of others, but conceives his own musical subjects, states them with authority, and treats them with masterly and resourceful musical workmanship. "Fatalisme" and "Nocturne a Willigrad" are impressionistic piano poems of strong fancy and pronounced facility in harmonic and rhythmic characterization. The man who can write such captivating and strongly colored music will be heard from frequently in future, to the enlargement of his own glory and that of the American composer in general. It would have been more fitting for our Philharmonic Society to have invited Schelling recently to play his fantasy in place of the "Salome" abomination by Hadley, which figured on their program.

Ernest Schelling's pianistic accomplishments are keeping pace with his general musical progress. His technic knows practically no limitations, his interpretations always are imbued with knowledge and imagination, and he commands all those powers of touch and tone which differentiate the great artist from the one who is merely acceptable. The classical portion of last Sunday's program had poise and scholastic balance; Schumann and Chopin were read with poetry and enough of emotional abandon to give them the quasi-rhapsodical character they require; and the Liszt rhapsody ended the recital with a full measure of that scintillating virtuosity without which no modern player may hope to be accounted one of the real leaders in pianistic art.

The magnetic personality and performances of Schelling produced the effect that was to be expected, and his hearers showered him with applause and insisted on encores that were most graciously given. With such an auspicious start, the Schelling season in America this winter should prove to be immensely popular and profitable.

Woyrsch's "Totentanz" is to be given this season in Hamburg, Coblenz, Nuremberg, Pforzheim, Osnabrück, Hildesheim, Metz, and Bromberg.

OBITUARY.

John Francis Gilder.

The familiar face of John Francis Gilder, the pianist and American composer, will haunt us no more, for he died on December 2, at Bordentown, N. J., having reached the age of seventy-two, although he did not look sixty.

John Francis Gilder was one of the talented children of the late Rev. William H. Gilder, and a brother of the poet, Richard Watson Gilder, and of Jeannette Gilder, and of the North Pole explorer. He was an organist in his young days, and then he studied music more carefully and became the last representative of the Gottschalk system or type of piano playing; in fact, his favorite compositions were Gottschalk's. He did not get deeply interested in the vital musical movement, but he himself was always interesting as a man and interesting as a pianist, chiefly because he represented that reminiscence which was ideal to him.

The peculiarities in the Gottschalk plan of piano playing were freedom of school, brilliancy of passage work, legato for cantabile passages, so that a song could be given on a piano with the usual left hand accompaniment or running passages—a kind of an affectation generally and a poor imitation of the poetry and poesy of Chopin; never reaching its musical and artistic heights. Gilder fell into this style, being interested, in his younger days, by the prestige of the Gottschalk system, which received its death-blow as soon as the classical pianist touched the shores of America. It would have died anyway, because it never was legitimate and never was based upon any form whatever. An art without form is like a painting without color and like a brain without a thought. Gilder was a very careful student, worked hard at the piano, adhered closely to his theory, and tried, at every opportunity, to illustrate its usefulness, but it was futile.

Bach's B minor Mass was given recently by the Vienna Singing Verein, under Franz Schalk.

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During October, November, December
1908

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RECITAL BY THE MISSES SASSARD.

Eugenie and Virginia Sassard gave a recital Friday afternoon, December 4, at the residence of Miss Day, 31 West Forty-sixth street. It was one of the artistic social events of a brilliant week, and was attended by many of New York's fashionable women. The duets sung by these talented artist included: "In dem Garten," Tchaikowsky; "Die Schwestern," Brahms; "An die Nachtigall," Henschel; "Viens Mallika," from "Lakmé"; "Petit Noel," Audran; "A Night in Seville," Margetron, and a number from "Hänsel and Gretel," in all of which the voices of the singers blended beautifully. But the Misses Sassard are soloists as well as ensemble singers. Both were heard in solo groups, and once more their voices were greatly admired. Eugenie Sassard, the mezzo soprano sang "Am Grabe Anselmos," Schubert; "Il peut du printemps," Sjögren; "La Solitaire," Saint-Saëns; "L'Ultima Canzone," Tosti; "Home They Brought Her Warrior Dead," Somerville; "Birthday Song," Virginia Sassard, whose voice is a pure lyric soprano, sang the following numbers: "Ave Maria," Bruch; "Im Kahne," Grieg; "Les Regrets," Godard; "Pourquoi rester seulette," Saint-Saëns, and "Thy Songs," by Guy d'Hardelot.

Florence Wessell played the piano accompaniments. The Misses Sassard are thorough musicians as well as finished vocalists. Their repertory embraces the choicest numbers of all schools, and they sing all songs and arias in the languages of the composers and authors.

After the musicale at Day's last Friday, the hostess presented the artists to each one of her guests.

Rider-Kelsey Again Triumphs in New York.

Corinne Rider-Kelsey made her reappearance in New York this past week with the Philharmonic Society in Carnegie Hall and once more demonstrated that in beauty of voice and refined art she has few equals among the concert singers of today. Her aria "Infelice," by Mendelssohn, won her many recalls from New York's most conservative audience. Henry T. Finch, in the Evening Post said: "She has few equals on the stage." Richard Aldrich in the New York Times said: "Mrs. Rider-Kelsey's rise to the higher places in her art has been steady since her beginning as a singer, not many years ago. Her voice has gained in richness and power since her last appearance here, and her art has ripened and refined. Her singing yesterday was a delight to listen to in its beauty of tone and finish of style. Mrs. Kelsey did all that could be done with 'Infelice,' and sang it with splendid spirit and with as near an approach

to dramatic eloquence as the music itself would allow." The Tribune said: "Mrs. Kelsey's voice has gained in volume and expressiveness without loss of sensuous beauty and that her lovely artistic instincts have not been impaired. She recognizes the value of correct phrasing and true intonation." Max Smith in the Press said: "Mrs. Rider-Kelsey sang beautifully. Her voice sounded fresh and limpid." C. H. Meltzer in the American said: "Mrs. Rider-Kelsey made a most favorable impression. Her warm, pleasing, and sympathetic voice was heard to uncommon advantage." Reginald De Koven, in the New York World: "Corinne Rider-Kelsey, one of our best concert singers, sang with great artistic feeling and vocal effects. London has applauded the lady in opera, why should not New York have the same opportunity? Probably because she is unfortunate enough to be an American."

Mrs. Rider-Kelsey's next New York appearance will be with the Oratorio Society when, for the fourth consecutive year, she will sing the soprano role in their annual Christ-mas-tide performances of "The Messiah" at Carnegie Hall, December 26 and 29.

Enid Brandt Plays Tonight.

After an absence of six years, Enid Brandt, the gifted pianist, is to reappear in this city and will play tonight, December 9, at the concert of the Banks Glee Club under the direction of H. R. Humphrey. When Miss Brandt played here the last time it was also at the Banks Glee Club. Charlotte Maconda, who was the vocal soloist at the concert six years ago, is also the soloist tonight.

Miss Brandt's numbers will be a Moszkowski walse and Liszt's Hungarian rhapsody No. 12. During the last six years Miss Brandt has been giving her annual recitals at San Francisco, playing at each a varied classical and romantic program, including Beethoven's "Emperor" concerto, the "Appassionata" sonata, the "Waldstein," a Chopin repertory, Liszt, Schubert, Bach, Rubinstein, Moszkowski, and others. The concert tonight takes place at Carnegie Hall.

Leo Blech's new one act comic opera, "Versiegelt," met with a very friendly reception at its first performance in Hamburg recently.

The Budapest Opera produced "Meistersinger" not long ago. "Tiefenland" will be the first novelty of the season there.

MUSIC IN BUFFALO.

BUFFALO, N. Y., December 5, 1908.

The Ben Greet Players of England, and the Russian Symphony Orchestra, from New York, united in presenting "A Midsummer Night's Dream" at Convention Hall last Saturday evening.

Ernest Consolo was the assisting pianist at the Kneisel Quartet concert at Twentieth Century Hall last Monday night.

Carl Winning directed the concert of the Buffalo Sängerbund at German-American Hall, Monday evening, November 30. The singing of the club was excellent. The choral numbers were: "Wiederkehr," Pache; "Lenzwinne," Pache; "Auf der Wanderung," Wirkner; "Die Hexe," Altenhoefer; "Ich Glaub," Spielter; "The Kittens," Gable; "Idyll," Freyer. The Pache and Freyer numbers were given with orchestral accompaniments, while the other choruses were sung a capella. Leo Schulz, the popular cellist from New York, played selections from the works of Chopin, Popper, Gluck and Davidoff, and, as an encore, the Haydn serenade. The string orchestra opened the concert with Grieg's suite, "In the Old Style," and one of the very interesting numbers of the concert was Dr. Winning's second quintet for strings.

Mrs. Talbot Howe (née Cutter), a daughter of E. T. Cutter, the vocal teacher of Boston, delighted all who heard her sing at a recital in Buffalo last week. She gave the "Jewel Song" from "Faust"; "Hills o' Skye," by Victor Harris, and "Chanson d'Amour," by Mrs. Beach, adding Dr. Arne's song, "The Lass with the Delicate Air," as an encore. Mrs. Howe is the solo soprano in the choir of the Lafayette Avenue Presbyterian Church.

Josef Lhevinne is to be the soloist at the concert of the Pittsburgh Orchestra at Convention Hall, Thursday evening, December 10.

Glenn Hall, the American tenor, is the soloist for the next concert of the Guido Chorus. VIRGINIA KEENE.

Schillings led Delius' "Appalachia" variations at the second Stuttgart Symphony concert not long ago.

SPALDING WITH THE THEODORE THOMAS ORCHESTRA

at CHICAGO, December 4th and 5th, 1908

Albert Spalding made a most favorable impression. His musicianship is of a very high order. Rarely is such poise seen in so young an artist. The Saint-Saëns concerto is of such calibre that it requires brains and intelligence for its interpretation. Spalding met its every requirement. This young man has a wonderful future before him. So far he has lived up to his opportunities, and it is fair to assume that he will continue to do so.—Chicago Daily Journal, December 5, 1908.

The soloist, Albert Spalding, proved that he has not been overrated. He has an excellent technic, the bow technic especially; he commands a beautiful tone. His mature interpretation of the Saint-Saëns work was a surprise, for he commands a wealth of nuance associated generally with an older, more experienced musician alone. His appearance was in the nature of a deserved triumph.—Chicago Record-Herald, December 5, 1908.

Albert Spalding, whose violinist accomplishments and victories in foreign lands have not spirited him from the attitude of manliness, by reason of his merits and accomplishments achieved a triumph yesterday. At the threshold of his twentieth year he has advanced sanely and solidly in his chosen profession without adventitious aids, and is to be regarded as a violinist of great promise. The Saint-Saëns concerto, while complying with the French trend of the program, is not a composition to test the height and depth of the artist's metier, yet it was sufficient to show the capabilities of this fine, manly young player of excellent technic.—Chicago Daily News, December 5, 1908.

The soloist of the afternoon was Albert Spalding, violinist, who brought forward the third concerto by Saint-Saëns. Of this young artist's success there was never any doubt. Mr. Spalding is a player of distinct and admirable excellence. The violinist possesses poetry in his soul, and, what is of larger importance, possesses the ability to convey it to his music. He produced a tone of really appealing charm and a technical equipment that was more than adequate to meet the demands of the work to which he gave interpretation. The general impression of the whole concerto, the general enthusiasm of the listeners was more than justified by the art that called it forth. Mr. Spalding was compelled to come out

once more and play the G string Air by Bach as an additional number. In this, as in the previous offering, the artist demonstrated a tone of fervid beauty.—Chicago Evening Post, December 5, 1908.

Yesterday's concert was also noteworthy for the fact that it brought before the Chicago public Albert Spalding, who, though only twenty years of age, has already attained such mastery of the art of violin playing that he gave a fine performance of the B minor violin concerto of Saint-Saëns. Mr. Spalding has a remarkable technic, a very fine tone, is very musical and possesses fire and temperament quite out of the ordinary.

He has a very modest demeanor and his playing is pervaded by intelligence and refinement. He gave an exceedingly brilliant performance of the first and last movements, playing with great rhythmic precision, and in the andantino his pure and resonant tone displayed feeling and taste. He scored a gratifying success and gave a very broad and musical rendition of the Air on the G string as an encore.—Chicago Examiner, December 5, 1908.

The soloist of the afternoon, Mr. Albert Spalding, confirmed the favorable reports that have come to us from time to time in regard to his European successes. He mastered the technical difficulties of the Saint-Saëns concerto for violin with ease and certainty. He has a command of the tonal possibilities of his instrument which, if it has not exhausted them in point of variety, has at least been brought to an absolute mastery of a smooth, sustained, and sonorous legato that includes all dynamic shades with absolute certainty. His musical and personal characteristics coincide. Simplicity, sincerity and a total absence of affectation are the salient qualities, and they offer a firm and sure foundation for future greatness. The audience received him with enthusiasm, and demanded an encore, to which the artist responded with the Bach Air for the G string.—Chicago Inter-Ocean, December 5, 1908.

The soloist of the afternoon was Albert Spalding, a violinist whose successes abroad and in the East had been heralded repeatedly here and whose coming was awaited with interest, not only because of these successes but particularly because Chicago is the birthplace of the

young man, and there was therefore something of local pride in all that he might achieve. It may be said with all verity that he triumphed in Chicago. The audience received him cordially, and after he had played it heaped on him expression of its approval and good will.

Mr. Spalding conquers not only by virtue of talents and abilities of high order, but by reason of a modesty of demeanor, a sincerity of manner, and a fine youthfulness that win instant respect and liking from the onlooker. He is just in the first flush of young manhood, having but recently passed his twentieth birthday, and his pleasure in his work and the enjoyment of approval that comes to him are so unmistakably genuine and are so simply and unaffectedly shown that no one can help responding to them and admiring both them and him.

He came forward quietly and modestly, self-possessed and easy in manner, but with nothing of egotism or vanity in his attitude. He took the reception which both audience and orchestra accorded him gracefully and with quiet dignity and after testing his instrument went seriously to work.

He is gifted beyond the usual is this young Chicagoan, and while the Saint-Saëns concerto is not a work to test the fullest reach of a violinist's capabilities, so far as it, and the Bach Air, which he gave as an encore, made estimate possible, he is musically, technically and temperamentally equipped to make for himself a high place among the notable violin players of the world. He wins from his instrument a tone of great beauty, one that has warmth and sweetness, no matter at what dynamic intensity it be used, and it is always aristocratic and noble. He makes the violin sing, and sing musically, with good phrasing, fine nuance, and a beauty which tells of the inherent feeling for it, instead of being something merely acquired.

The simple melody of the Andantino was given with exceptional loveliness of tone and of phrase, and the more brilliant character of the last movement was set forth with a positiveness and decision that spoke not only of high command of all the technic of the instrument, but of a true temperamental grasp of the whole spirit of the work. The Bach Air was read broadly and warmly and with an occasional touch of boyish sentiment that, without marring the dignity of the composition and its interpretation, added a certain charm to its performance.—Chicago Daily Tribune, December 5, 1908.



[Communications pertaining to subjects discussed in this department should be addressed to "Sartoria," care of THE MUSICAL COURIER.]

The music season and the fashion season alike are fairly under way now and each in its field is proving of greater brilliance than any of its predecessors. There are at last evidences that we are being educated along both lines and one no longer need feel it a sacrilege to mention dress and music in the same breath. Let us remember "there is music in all things," and the harmony of shades that sing a song to the eye or of flowing lines that exult one like a rhapsody, go to create a sister to the "melodious queen of the arts."

Truly the artist soul in every one of us must be touched by the beauty of present fashions. They are picturesque, suggestive of all the harmonies, and yet practical. Only a chosen few, and very few they are, among those who are blessed with the artistic temperament, have the means, if they have the desire, to dress extravagantly, especially at the outset of their careers, but the beautiful lines, the perfection of detail, and, above all, a happy adaptation of the design to the wearer are all entirely within the limits of the average professional pocketbook and the scope of the musical artist. There perhaps never was a time when ingenuity so counted for dollars, when inexpensive materials and trimmings could so advantageously be substituted for the expensive ones or when the little airs and graces possessed such power to make or mar the effectiveness of a costume.

Gowns at Recent Concerts.

The Misses Sassard, who made their first appearance of the season in New York at the Hermann Klein concert on Sunday week, made almost as much of a conquest with their pretty gray silk frocks as with their voices.

All in black was Madame von Niessen-Stone at the Metropolitan last Sunday evening. Black mousseline and chiffon, guiltless of the "touch of color" that is supposed to characterize black and white gowns typical of this season. The inevitable Empire effect was supplanted by an original girdle device that accentuated the long lines of the skirt, while the bodice, slightly draped, with its cabuchons of the silk and the draped sleeves, black gloves, and in her hair a fetching ornament of silver and black gauze, made an ensemble that admirably suited the artist.

Emily Destinn, who appeared on the program with Madame von Niessen-Stone, was gowned in direct contrast to her. She wore satin of a very deep cream, semi-Empire, with a very long sweeping train. The décolletage was outlined with handsome embroidery in self shade, the sleeves close fitting, half lengths. She wore no jewels except several noticeably handsome rings.

It cannot be too often or too emphatically urged that professional artists should suit their costumes to the occasion on which they are to appear. Amy Grant is a charming singer-actress, and her performance at the Plaza one afternoon recently was thoroughly interesting and enjoyable, but the "Salome" reading hardly furnished excuse

for the décolletage, in which she appeared. That the character of the reading was Miss Grant's excuse is the most charitable inference and presumably the right one. The shimmering green of the long close fitting gown, with its sinuous lines, was probably intended to convey to the audience a suggestion of the proper "Salome" costume.

Geraldine Farrar has always shown a fondness for the extreme in style, and unfortunately she does not confine this predilection to her own personal appeal, but frequently carries it to her stage costumes. Even her most

gestion that seems to meet the emergency. It is a hood fashioned with a drawstring at the base and wired twice, once at the edge and again half way back. It is lined and padded. The wire serves to hold the hood away from the coiffure, but still is sufficiently close to be a real protection.

The second inspiration comes from the same source, and consists merely of a large square of silk; squares with attractive borders come for the purpose in the shops, which are wired diagonally to a second frame. Drawstrings are then run, one across one side and a second that extends around the other three, cutting the corners.

Men's Attire.

Instead of the black, white satin lined monstrosities that men have worn under the names of "dress suit shields" and "evening shirt protectors" for these many years, a white or cream colored shawl like scarf of loosely woven silk is coming into use for the same purposes. As well as being useful it is quite ornamental, and no one ever said the latter for the old style.

The fight still rages fiercely between the buttoned and the laced shoe for dress wear. The button boot is undoubtedly very elegant in its primal newness, but the laced one certainly makes the foot appear narrower. Undressed kid tops are seen sometimes, but it is safer to keep to the usual smooth leather. The rather deep and sometimes side extended tip is on some of the latest London boots, but these are as yet far from imperative. Within reasonable bounds shapes are still elective to the wearer.

The newest handkerchiefs are guiltless of a border monogram or initial, but have one or the other in the center. In colors the stripes and checks

are dimming out of existence, although these in subdued tones are still permissible. But the virgin white is still the "surest" for all occasions.

Shop Notes.

In the shops there are all sorts of novel accessories, small belongings that are so convenient to have on hand and that go so far to make the success of a costume. Long scarfs of chiffon or silk are wrought with Chinese embroidery and finished with fringe in which all the wonderful colorings of the embroidery are duplicated; others of crêpe or messaline, with large pastel colored flower designs printed on them; and still others of flowered silk that look as though they had been resurrected from some big cedar chest in an attic. A very lovely one of the latter type was noticed for only \$3.50. It was 2½ yards long. The trimmings are wonderful. A beautiful silk fringe with jetted top and another with netted top picked out with tiny jewels were only \$1.50 and \$3.50, and in the same assortment were many equally attractive patterns at the same price.

Fans are regaining their lost popularity, and there are several new designs and not a few revivals. Old Em-



SMART SMALL BELONGINGS.

ardent admirers gasped a little at her Micaela costume, and her kimono in "Madam Butterfly," and even in "La Bohème." Mimi's precious furs seemed a trifle overrich.

At Mendelssohn Hall last week Mrs. Livingstone-Morse was charmingly gowned, in soft gray, for her afternoon recital. The skirt opened down the front over a full panel of salmon tinted silk, whose tone blended exquisitely with the brownish tinge in the gray. A hat of a soft brown color of very moderate size and white gloves completed her costume.

Tina Lerner, the Russian pianist, was also at Mendelssohn Hall last week. She is a pretty, unassuming girl—she is only nineteen—and her afternoon dress, although of white net lace, was extremely simple. It was a modified Empire and was trimmed with touches of satin. Her soft brown hair was, as usual, parted in the middle and done low at the back without ornament of any sort.

Two Charming Suggestions.

The question of headgear with evening gowns is fraught with perplexity—it seems to vacillate between two extremes, to go bareheaded and preserve the coiffure arrangement intact, and incidentally risk a smart cold, or to wear a scarf that protects the head somewhat, but generally disarranges the coiffure. From Paris comes a sug-

pire, exquisite Watteaus, Hokusai fans with the ever present sacred Fujiyama brodered upon them.

In the hosiery department there is a dazzling array of embroidered creations. The embroidered designs have almost totally supplanted set openwork. The colors are less aggressive than those of last year, and there is almost a total absence of the stripes or checks. At several of the shops they are selling remnants of beautiful costly embroideries at half the price when cut from the piece.

Queries.

Margaret G.—In your next issue will you tell me whether a high or low style of hair dressing is most in vogue now and will you recommend a hair dresser whose method does not ruin the hair?

The high coiffure is for the moment entirely out of style, the medium and low effects having taken its place. Of these some variations of the Psyche knot are the latest. Names cannot be mentioned in this department, but if you will enclose a stamped envelope with your request, I shall be glad to recommend a perfectly reliable hairdresser.

Maid of Missouri.—I have been asked to visit friends in New York and to go to the opera. I have never attended grand opera and do not like to betray my ignorance to my hostess, so will you help me out with your advice as to what sort of a gown I should wear?

Presuming your friends will occupy a box or orchestra chairs, any pretty evening gown is suitable. You will, of course, require an evening wrap. If you wish more detailed information, I shall be glad to give it by mail.

L. J. H.—Can you suggest any new way of reducing flesh? I have tried dieting and exercise, but seem only to increase my weight. I am quite in despair. I think the new department is a splendid idea.

Have you tried swimming? To my personal knowledge this exercise has proved remarkably efficacious in several instances. There are a few pools open to women in the city, and if you wish I will recommend one to you. Thank you for your encouragement.

P. M. K.—I want a pretty hair ornament but do not care to trust a clerk to select it. If I enclose a check to you could you get it for me please, or would that not be within the bounds of your department?

Your request is entirely in order, for the department was instituted to help you in any way, and I shall be glad to see that the matter is attended to for you.

C. A.—About what price would I have to pay for a hair ornament and one of those wide barrettes in amber?

Hair ornaments are priced all the way from 75 cents to \$50 or more. The barrette would be \$2.50 for the real amber, but a very good imitation may be had for as low as 50 cents.



PITTSBURGH, Pa., December 5, 1908.

The following program was given last evening by the Pittsburgh Orchestra, assisted by Bonci, the great tenor. Perhaps the largest audience of the season was present: Symphony No. 2.....Beethoven
Che Galida Manina.....Puccini
Marche Joyeuse.....Chabrier
Three songs by Giordano, Pergolesi and Mozart.
The Merry Pranks of Till Eulenspiegel.....Strauss

The Apollo Club gave its first concert of the thirteenth season at Carnegie Hall last Thursday evening to a crowded house. Conductor Mayer selected a melodic, though rather popular, program. Every number, however, pleased the large audience. The best work was done in a "Bugle Song," by Hawley, and "Sea Song," by Dudley Buck. Good shading marked the former number. "If Wishes Were Horses" was an effective selection. The other numbers, aside from Mohr's "To the Genius of Music," were somewhat spoiled by a tendency to flat. This was perceptibly noticeable in the tenor ranks. The program was sung with good spirit, which made up for much. Perhaps the number that showed the organization at its best was the Mohr number. The basses did good work in the finale. Madame Jomelli created a good impression, and won her audience in a well selected group of songs. For a foreign artist she sings English excellently. She gave a good rendition of an aria from Puccini's "Madam Butterfly," and sang several clever and charming encores.

George J. Morgan, who is in charge of the piano department of the Pennsylvania College for Women, is to give an inaugural recital on the new organ in the First U. P.

Church, of Greensburg, Pa., on December 8; also a recital at the Friendship Presbyterian Church, of this city, the middle of January. At both of the recitals he will be assisted by Martha Doebelin, a young soprano of Pittsburgh. Mr. Morgan, who has had most of his training under European masters, has arranged a program of variety and interest at the first recital. It will contain selections by Guilman, Foote, Schubert, Mendelssohn and Cadman.

Clarence A. Hyde, tenor, a pupil of C. Norman Hassler, is to sing for the Knights of Columbus at their annual celebration in Carnegie Music Hall, North Side, Tuesday evening, December 8.

CHARLES W. CADMAN.

Gertrude Sans Souci on the Pacific Coast.

Recent appearances of Gertrude Sans Souci on the Pacific Coast have been before the Ladies' Musical Clubs of Tacoma and North Yakima, and future dates include Bellingham, Pullman, Walla Walla, and Spokane, which will cover the State of Washington. After the holidays Miss Sans Souci will go to California and play for important clubs in San Francisco, Los Angeles, Sacramento and surrounding cities. Her novel programs, not only as composer, but as a well schooled pianist, are especially attractive to musical clubs and her work is almost entirely under club auspices.

Some press notices follow:

Congratulations were numerous yesterday at the close of the Ladies' Musical Club concert over the success of the novel program, which was generally regarded as the most attractive since the opening of the season. Interest lay chiefly in the Sans Souci songs, presented in representative groups, with the writer at the piano. Gertrude Sans Souci's songs are so well received by the musically elect of the East as to insure her an established place among American composers. She played her accompaniments yesterday as though she knew and loved each note, and Charles Derbyshire, of this city, in his reading of them was not far behind. Gifted with a baritone of more than ordinary range, he sings with verve and dignity, and in the different groups rose to a climax, as was instanced in the gem of the Sans Souci songs, "Where Blossoms Grow." This song was so well liked that it was repeated. Miss Sans Souci plays with the ease and command of one long used to the piano and her fingers know the secret touch that make her songs real gems of melody.—Tacoma News, November 11, 1908.

Simplicity and sweetness are the characteristics of the Gertrude Sans Souci songs, heard last evening under the auspices of the Ladies' Musical Club, of Yakima. They were heard to the utmost advantage, too, Charles Derbyshire, of Tacoma, giving them an ideal and sympathetic hearing. Miss Sans Souci, as accompanist, brought out all that was in the piano part, until the listener could scarcely say whether most merit belonged to the song or to the accompaniment. Certainly the effect was charming and much enjoyed. Two new numbers won instant favor, "Bonny May" (Scotch) and "Junetime," and were received with the same applause as greeted the familiar "When Song Is Sweet."—North Yakima Herald, November 13, 1908.

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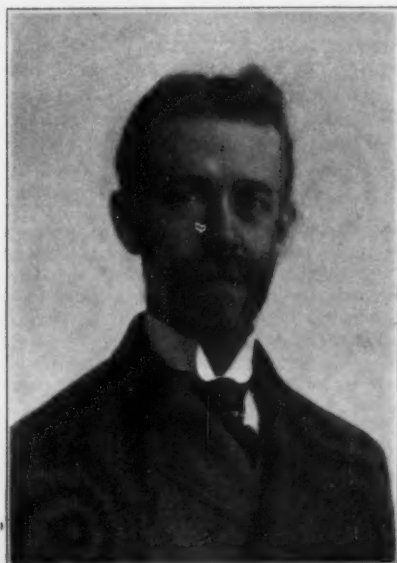
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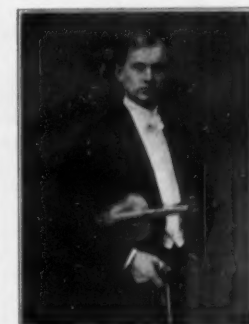
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NEW YORK, December 7, 1905.

George Carré is liked in Wilmington, Del., a city of nearly 100,000 people, where he sang last March, and a return date last week, to be followed by another, under different auspices, in the early spring. His recent recital was in the High School Auditorium, which seats 1,250 people, and it was well filled, newspaper comments being most flattering. He has booked the following dates for this month:

December 3.—Concert, Manhattan.
 December 4.—Excerpts from "Aida," private musicale, New York.
 December 6.—Elks' Memorial, Brooklyn.
 December 9.—Private musicale, New York City.
 December 19.—"Mignon" in costume, Brooklyn, N. Y.
 December 22.—Concert, Far Rockaway, L. I.
 December 23.—"Julius Macabreus," New York City.

Nell H. Morgan, sister of Geraldine Morgan, of the Joachim Violin School, was married Thanksgiving Day to Royal Freeman Nash, at the home of her mother, in the Berkshire Hills. Following a short journey she expects to resume her musical work as usual. Estelle F. Gray, of Oakland, Cal., a pupil at the Joachim Violin School, recently played with much success at Roselle and at Hackensack, N. J., her original program of three violin solos growing to seven, due to the applause and appreciation of the audience.

Edward Bromberg gave a song recital for a women's College, Baltimore, December 1, having much success with his groups of English, German, Italian, French and Russian songs. The Russian songs, with short explanatory remarks, made a distinct hit, for Mr. Bromberg is one of the best exponents of Russian music. Born and educated in Moscow, he naturally has intimate knowledge of his native music. He was the first to introduce, in the original language, certain Russian songs, arias and folk songs, as he was also the first to suggest to the "Musical Salon" the production of "Eugene Onegin," which was done in April, 1905. On that occasion he sang the part of Count Gremin, preceding the excerpts with a comprehensive synopsis of the work.

The American Academy of Dramatic Arts and Empire Dramatic School gave the second performance of the twenty-fifth year December 4, at the New Empire Theater, it comprising the first performance of a feeble play called "A Dinner of Herbs." Of the fourteen actors in the cast, Carl B. Robbins presented an excellent character picture of an old artist, as did Arthur P. Hyman that of an Italian up to date portrait painter. Malvina Longfellow won general sympathy in the part of the young daughter of the impecunious old artist; she is an actress of grace and force. Others concerned were Anthony J. Burger, Carol Warren, Marshall Stuart, James Moran, Laura Kasley, N. Leslie Wallace, Alfred Cross, Felix Krembs, Florence Hart, Sydney Bennett and Lovell Oldham. The stage pictures were well constructed, gowns and costumes appropriate, and a large audience attended.

Moritz E. Schwarz will play the following organ pieces at his recital today, December 9, at 3.30 o'clock, Trinity Church: "Then Shall Your Light," Mendelssohn; "Invocation," Guilmant; fantasia, Johann Wörping; introduction and bridal music, "Lohengrin"; minuetto, Calkin; finale from second sonata, Van Eyken, and "Hallelujah Chorus," Handel.

Benjamin Lambord and Everett M. Waterhouse began their cycle of four Richard Strauss evenings December 2 at 810 Carnegie Hall, producing on that occasion piano pieces, six songs, and a concerto for horn with piano accompaniment. January 13 "Enoch Arden" will be produced.

Herman Epstein's Trio inaugurated its series of chamber-music concerts at the Hebrew Technical School for Girls last week, playing modern and classic works. Mr. Epstein appeared in a lecture-recital at Amherst, Mass., recently, at the Goessmann School, in a Beethoven program. Many of

the faculty of Amherst College, and of Smith College, were in the audience, which was a fine one.

Helen Waldo sang with much success at the Women's Press Club last week. December 8 she appeared as contralto soloist in New Rochelle, and December 10 she will sing in White Plains.

Grace Ewing is now nicely located in her studio suite, 11 West Forty-second street, where she receives her pupils, steadily growing in numbers. Some concert engagements keep her before the public, and later she may go to the California Coast for a trip. Miss Ewing will sing Saturday afternoon, December 12, at a musicale which Gustav L. Becher will give at his new studio.

Alice Breen's resident and day school will be located in the fashionable Fifties, combining residence and studio, making a pleasant home for out of town patrons. She is busy, having pupils from uptown as well as the suburbs, singing also in concert.

May Johnstone, a pupil of Anna M. Schirmer, sang at a reception to the Rev. Dr. Coon, of the Reformed Episcopal Church, Fifty-fifth street and Madison avenue, December 2. Her voice is sweet and her pronunciation distinct in Schumann's "Du bist wie eine Blume."

The Harlem Choral Society, reorganized from the Mount Morris Choral Society, which gave two concerts last season, has a membership of a hundred voices, and meets for rehearsal Tuesday evenings, at the Mount Morris Baptist Church, Fifth avenue, near 126th street. Lindley H. Hill is president, and Chester Searle, organist of the Mount Morris Baptist Church, is conductor. Other officers are: Vice presidents, Herman W. Booth, Dr. Malcolm McLean, Mrs. Frank Littlefield, Mrs. Thomas Jacka, Mrs. Hamilton Higgins; secretary, Arthur Schlieder; treasurer, Wayne A. Root; membership committee, Herman W. Booth, chairman; Daisy Evelyn Hanson and Lindley H. Hill.

Esther Taylor, soprano, sang during the week's concerts at the Wanamaker Auditorium, and she gives a concert in collaboration with Robert C. Campbell for the MacDowell Club tomorrow, Thursday, evening.

Lectures in the Board of Education course this week comprise those by Henrietta Speke Seeley, Daniel G. Mason, Giuseppe A. Randegger, Walter L. Bogart, Edith Dunham, Thomas W. Surrette, Amy Fay, Carrie G. Edwards, Carroll B. Chilton, Stella Hadden-Alexander, Margaret M. Zerbe.

James Bradford and his orchestra are engaged in playing at various social and musical affairs. The annual concert at the West Side Y. M. C. A. will soon occur under his direction.

Cyerta Saumell, who studied in Stockholm and Paris, makes a specialty of technic and rhythm in her piano teaching. She may take up a weekly class in Orange, N. J.

Zilpha Barnes Wood will soon produce "I Pagliacci," the cast made up of her best pupils and the chorus of her own selection. She has room for a few more good voices. Apply at Carnegie Hall Tuesday or Friday afternoons.

Elizabeth K. Patterson, soprano and vocal teacher, has issued invitations for an informal recital to be given by her pupil, Marion DesMarets, at 14 West Eighty-fourth street, December 15.

Dr. Carl Dufft's recital in Mendelssohn Hall takes place tonight, Wednesday, December 9. Richard T. Percy will play the accompaniments.

John W. Nichols, tenor, has been engaged to give a recital of songs by Debussy for the Brooklyn Institute of Arts and Sciences.

Mrs. George F. England announces a course of musical readings from Browning, Kipling and Swinburne, Hotel Astor, a pianist and string quartet assisting.

Lillian L. Batelle, pianist and accompanist, is making her way well in Chicago. December 2 she appeared in an Englewood concert with artists of the Thomas Orchestra.

At Central Baptist Church Sunday evening, settings of the hymn, "My Faith Looks Up to Thee," by Schaefer, Lachner, Buck and others, were sung by the solo quartet and chorus of twenty voices, under the direction of F. W. Riesberg. Bessie Cunningham, a pupil of Edward G. Pow-

ell, made her debut as soprano, making excellent impression, and Howard Noé, violinist, played two solos and an obligato with nice taste. There was the usual large attendance.

Annie Louise David, the harpist, was a soloist at the concert with the University Club, of Brooklyn, November 10. She played at a private musicale, November 12; at a church concert in Brooklyn, November 13; at Fredonia, N. Y., November 19; with Kitty Cheatham, in Columbus, Ohio, November 21; with Louise Ormsby, in Portsmouth, Ohio, November 23; in concert at Conneaut, Ohio, November 24; and at a musicale at Mrs. William G. Sprague's New York residence, November 26.

Geraldine Morgan, violinist, will give the first of her series of three chamber music concerts at the Stuyvesant Theater, Sunday evening, December 13. Miss Morgan will be assisted by well known artists, and her concerts bid fair to be among the finest chamber music events of the season.

Mary Hissem de Moss, the talented soprano, has gone South to fill a series of recital engagements under the direction of Loudon Charlton. Madame de Moss will appear in Houston, Galveston, Corsicana and several other cities.

Leila Livingston Morse, mezzo soprano, sang eight Brahms songs at her song recital in Mendelssohn Hall, Tuesday afternoon, December 1, in addition to songs by French, English and American composers.

Agnes Gardner Eyre, the pianist, was booked to play at the concert of the Orpheus Club, of Paterson, N. J., last night (Tuesday, December 8). Miss Eyre's book of press criticisms includes many laudatory opinions of her performances on the tour of the country with Kubelik.

Mehan Studio Reception Musicales.

An invited company numbering over a hundred people attended the reception musicale given by John Dennis Mehan and Mrs. Mehan at their studio suite December 1, to introduce Mrs. John Barnes Wells, who recently became the bride of the tenor of that name. Mr. Wells was the only singer. His growing breadth of voice and interpretation, his clear enunciation and pleasant presence, all this brought him much admiration. Four songs by Alexander Russell, two of them sung in German, showed his excellent mastery of that language, and a high A in "Meditation" was of dramatic strength and significance. The young composer accompanied, sharing in appreciative applause. That the singer's appreciation of the dramatic is great became evident in the aria from "The Swan and Skylark," where again there were intense moments, Mrs. Mehan at the piano putting significance into her share. Harriet Ware accompanied her own "The Forgotten Land," "To Lucasta" and "The Boat Song," the latter dedicated to Mrs. Mehan, the audience liking it so much it had to be repeated. It is built on a graceful melody and pretty figure in the accompaniment. "To Lucasta" was sung with fine fervor.

Alexander Russell, pianist, played a Brahms rhapsodie the Chopin scherzo with verve, expression and poetic insight. His should be a bright future, for his touch and grasp are unusual. The program closed with Campbell Tipton's "Sea Lyrics," in which Mr. Wells sustained the interest of all; brains, thoughtfulness and a musical spirit combine in him—unusual in these hurry up times.

Following the program, the guests were introduced to the new Mrs. Barnes Wells, a dark, graceful young woman of sweet appearance, and later on some "nonsense songs" by Harriet Ware, sung by Mr. Barnes Wells, carried out the social spirit.

By Marconi.

The following Marconigram was received at this office on Monday from Mrs. King, the London correspondent of THE MUSICAL COURIER, who is here to visit her family for Christmas:

S. S. KAISERIN AUGUSTE VICTORIA,
 AT SEA, December, 7, 1908.

Musical Courier, New York:

Delayed by storms. Arrive Tuesday. Mischa Elman happy throughout voyage. Charity concert on ship enormous success. Audience cheered Elman wildly. Gail Garden, who sang, also delighted audience. Daniel Mayer collected nearly \$400 at concert. KING

News Cablegram.

BERLIN OFFICE, THE MUSICAL COURIER,
 DECEMBER 1, 1908.

The Musical Courier, New York:

Schumann-Heink's recital tonight at Philharmonie colossal success; in magnificent form; public wild with delight. ABELL



BROOKLYN, December 5, 1908.

Reginald de Koven's latest comic opera, "The Golden Butterfly," enjoyed eight performances this week at the Brooklyn Grand Opera House, and in all things the performances equaled those given during the run at the Broadway Theater, Manhattan. This opera ought to be heard by every American music lover who possesses a grain of patriotism. Not since the people cheered themselves hoarse after listening to "Robin Hood" has De Koven written anything stronger than "The Golden Butterfly." The music comes as near being inspired as any score classed as "comic opera," and, what is even more to the point, it is better music than most of the European scores which have been introduced at American playhouses. The first act of "The Golden Butterfly" has stirring climaxes and some very beautiful numbers. "Don't Forget Me," "Wandering Musicians," "In Paris" and "The Singing Lesson" have merits that entitle them to be ranked in grand opera repertory. Almost every situation in this great first act carries the listener off his (or her) feet. That is power, and power is allied to genius. In the last act, too, there is a number that haunts one, namely, "The Bottle Imp," one of the most original songs that De Koven has written. This song is certain to become popular as a concert number for baritone or tenor, as singers get to hear it. At the first performance in Brooklyn Monday night it was encored numberless times, and even then the audience clamored for more. The book of "The Golden Butterfly" is worthy of the music, and that is another thing that can be said of few operas. The librettist is the indefatigable Harry B. Smith. As the opera is now going on the road, it may not be amiss to give an outline of the plot, and there really is a plot. The scene of the opera is laid in Buda-Pesth, and both the composer and librettist have succeeded admirably in getting some Magyar atmosphere into the work. A struggling young composer of Buda-Pesth has gone to Paris to study. He sends the score of his first opera, "The Golden Butterfly," to the Baron von Affenkoff, director of the opera at Buda-Pesth. The baron, seeing that the work is a masterpiece, promptly steals it, and has it produced as his own composition. Franz returns to his native land penniless, only to find that his sweetheart, who is a member of the opera chorus, is being courted by the wily old baron. The prima donna of the company, having taken some offense at nothing, after the manner of many of her class, decides not to sing, thereby hoping that the work cannot be produced. But the baron and his stage manager, who know of the gift and voice of Ilma, the chorus girl, loved by Franz and courted by the baron, decide that she shall have her chance to sing the title role on the opening night. When the prima donna hears of this piece of stage politics, she is cured of all ills, and at once makes up her contrary mind to sing after all. This announcement goes forth, and the lady is informed that her adorer, a Russian prince, will occupy the box of honor. Flowers and jewels from the prince (whom she has never seen, by the way) are sent to the green room of the opera house, the card of the noble is dropped to the floor by accident. Franz, the real composer of the opera and lover of Ilma, appears unexpectedly on the scene. He impersonates the prince long enough to lure the prima donna to fly with him. Dazzled by the promises of rubies and the estates of the noble, the lady deserts her post. This gives Ilma the chance of her life. She sings, and just as she is in the midst of her triumph, the real prima donna returns to the opera house, to find herself the victim of a plot. In the meantime, the real Russian makes his appearance. After these amusing complications are unraveled, everybody goes home happy. Franz marries Ilma, whom he adores, and who in turn adores him. The real prima donna gets her real prince. The naughty baron is exposed, and Franz hailed as the real composer of the opera. The opera has three acts. The first takes place in the garden of Petofo's villa (Petofo is a rich brewer). The second act gives an excellent idea of the green room of an opera house. The third act takes place in the vineyard of the baron's villa. Grace van Studdiford, as Ilma; Walter Percival, as Franz; Alice Hills, as the gypsy girl, and Gene Luniska, as the prima donna, earn the vocal honors, while the funmakers, who keep the audience convulsed most of the night, include Willard Simms, as the

baron; W. J. McCarthy (an exceptionally clever comedian), as the stage manager, and the group of men who impersonate the strolling musicians. It is a very big cast, as will be seen from the following:

Bertha, daughter of Petofo.....Lenora Novasio Olga, her sister.....Marion Woods Count Androssy, Colonel of the Hungarian Hussars stationed at Buda-Pesth.....Charles Purcell Petofo, a rich brewer of Buda-Pesth.....Louis Casavant Baron von Affenkoff, director of the Buda-Pesth Opera,

Willard Simms Ilma Walden, of the Buda-Pesth Opera Company chorus,

| | |
|-------------------|----------------------|
| Schnucke..... | Grace Van Studdiford |
| Schinken..... | Frank Benor |
| Lump..... | Chas. W. Butler |
| Eselbein..... | Robt. G. Williams |
| Puffenkrantz..... | Walter Jenkins |
| Schmalz..... | A. Hanschman |
| | Carl Gordon |

Franz, a music student of the Latin quarter.....Walter Percival Wanda, a Gypsy girl.....Alice Hills Hanska, stage manager of the Buda-Pesth Opera House,

W. J. McCarthy

| | |
|---|-----------------|
| Tina Korbay, of the Buda-Pesth Opera Company..... | Gene Luniska |
| Hildegard..... | Lenora Novasio |
| Freda..... | Louise Garrett |
| Magda..... | Florence Topham |
| Duschka..... | June Bonnell |
| Toni..... | Harriet Allen |
| Fritzi..... | Marion Woods |
| A Costumer..... | H. P. Woodley |
| A Wigmaker..... | R. G. Williams |
| A Hairdresser..... | Edward Reddy |
| A Shoemaker..... | Frank Benor |
| A Theatrical Tailor..... | Robert Graham |
| Asst. Hairdresser..... | John Carroll |

Call boy, "To-Do," at the opera.....Chas. W. Butler

Head usher, at the opera.....A. Hanschman

Stage carpenter, at the opera.....Walter Jenkins

Prince Sergius Orloffsky, a Russian noble.....Louis Casavant

Lazlo, a wine grower.....Charles Purcell

His wife.....Gladys Coleman

Show girls, First Act—Misses Pierce Allen, Morden, Dare, Vivian, Coburn, Coleman, Livingston and Lange.

Society girls, First Act—Misses Frances, Garrett, H. Allen, Doane, Bowes, Spencer, Boies, Carmody, Fursman, Southgate, Gardner, Raymond, Elmore, Bonnell, Topham, Wall, Chapelle, Meredith, Fanning, Prentiss, Detrich, Desmond, Elmo and Wallace.

Civilians, First Act—Messrs. Hanschman, Woodley, Hartford and Klito.

Hussars, First Act—Messrs. Burke, Musser, Reddy, Chapman, Graham, Hovel, Carroll, Camp, Jenkins and Lademan.

Footmen, First Act—Messrs. Williams and Benor.

Ballet girls, Second Act—Misses Frances, Garrett, H. Allen, Doane, Bowes, Spencer, Boies, Carmody, Fursman, Southgate, Gardner, Raymond, Elmore, Bonnell, Topham, Wall.

Columbines, Second Act—Misses Chapelle, Meredith, Fanning, Prentiss, Detrich, Desmond, Elmo and Wallace.

Pierrots, Second Act—Misses Pierce Allen, Morden, Dare, Vivian, Coburn, Coleman, Livingston and Lange.

Butterfly girls, Second Act—Misses Frances, Garrett, H. Allen, Doane, Bowes, Spencer, Boies, Carmody, Fursman, Southgate, Gardner, Raymond, Elmore, Bonnell, Topham, Wall.

Gendarmes, Second Act—Messrs. Williams, Benor, Woodley, Hartford and Klito.

A pantaloone, Second Act—A harlequin, a musical director; Richard Hartford, Klito and Hovel.

Ushers, Second Act—Messrs. Carroll, Camp, Jenkins and Lademan.

Maid, Second Act—Bertha Norfolk.

Peasant girls, Third Act—Misses Frances, Garrett, H. Allen, Doane, Bowes, Spencer, Boies, Carmody, Fursman, Southgate, Gardner, Raymond, Elmore, Bonnell, Topham, Wall, Chapelle, Meredith, Fanning, Prentiss, Detrich and Desmond.

Peasant boys, Third Act—Misses Elmo, Bonnell, Topham, Novasio, Woods, Wall and Elmore.

Automobile girls, Third Act—Misses Elmo, Wallace, Pierce Allen, Morden, Dare, Vivian, Coburn, Coleman, Livingston and Lange.

Peasant men, Third Act—Messrs. Woodley, Hartford, Klito, Burke, Messer, Reddy and Chapman.

A good word must be added for the musical director, Anton Heindl, and also for the scenery. With portraits of Beethoven and Liszt and other immortals looking down upon the animated groups in the greenroom scenes (the second act) a refined atmosphere is cast over the pictures moving about. If comic opera is dressed in this fashion it will certainly help to educate the masses, even some of those degenerate masses who have never heard a Beethoven symphony or a Liszt piano concerto.

Wednesday night, at the Opera House of the new Academy of Music, Madame Gadski repeated her noble exposition of Brünnhilde, in the performance of "Die Walküre," given by the company from the Metropolitan Opera House, Manhattan. This was the third opera in Brooklyn in a series of fourteen outlined for this season. The cast in other respects was the same as that heard in the Metropolitan Opera House, Wednesday evening, November 18. Fremstad was the Sieglinde, Homer the Fricka, Schmedes the Siegmund, Feinhals the Wotan, Blass the Hunding, and Fonia and Von Niessen-Stone represented among the Valkyries. Hertz conducted. "Tiefand" will be sung Monday evening, December 14, and "Madam Butterfly," December 22.

The Brooklyn Sangerbund, with Dr. Ludwig Wüllner as the star, succeeded in crowding the Music Hall of the Academy of Music, Thursday night, with a representative German audience. The great German lieder singer aroused a tumult by his wonderful art. His songs included those heard at his recitals in Manhattan, and were chosen from

the works of Schubert, Schumann, Brahms, Wolf and Richard Strauss. The club, under the direction of Dr. Nicholas J. Elsenheimer, sang "Hochamt im Walde," by Becker; "Die Nacht," by Schubert; "Minnesänger," by Schumann, and "Landkennung," by Grieg. Mr. Fils sang the incidental baritone solo in the Grieg chorus. Hugo Troetschel played two movements of Guilman's organ sonata in D minor.

The Boston Symphony concert given in Brooklyn Friday night between the concerts in Manhattan Thursday night and Saturday matinee, is the one monthly event that uplifts the soul. The playing of this orchestra is as nearly perfect as human efforts can be, and, unfortunately, concerts of inferior kind must suffer in comparison. The Brooklyn program, usually made up of works heard at the concerts in Carnegie Hall across the East River, requires no criticism, for a review of the music will be found on another page of this issue of THE MUSICAL COURIER. It is therefore only necessary to publish here the order of the program, with Gabrilowitsch as the soloist:

Symphonic poem, Moldau.....Smetana Symphony, No. 6 (The Pathétique).....Tschaiakowsky Concerto, No. 2, in C minor, op. 18.....Rachmaninow Vorspiel from Die Meistersinger.....Wagner

The Russian pianist, through his wonderful artistry, made the Rachmaninow concerto most interesting and even enjoyable. The audience recalled the artist five times. Mr. Fiedler conducted. Every seat in the opera house of the new Academy of Music was filled, and for the success of these concerts in Brooklyn, credit is due to the Brooklyn Institute of Arts and Sciences, of which Franklin W. Hooper is the managing director. At last, Brooklynites realize what concerts by the Boston Symphony mean to them, and they are supporting these concerts now to the extent of capacity houses.

This is a season of innovations in Brooklyn. Instead of giving the annual performance of "The Messiah" during the rush of Christmas week, rather, the week before Christmas, the Brooklyn Oratorio Society will sing Handel's great work on Christmas night (December 25). The performance will take place in the opera house of the new Academy of Music, and will be under the auspices of the Brooklyn Institute. One of the best mayors Brooklyn ever had—Charles A. Schieren—is president of the Oratorio Society, and, in more ways than one, new life has been put into the organization. This time a crowded house ought to hear the immortal oratorio. The soloists announced are: Marie Stoddart, Margaret Keyes, Daniel Beddee and Dalton Baker. Walter Henry Hall is the conductor. An orchestra made up of players from the New York Philharmonic Society will assist.

Josef Lhevinne, the soloist at the New York Symphony matinee in Brooklyn next Saturday (December 12), will play the Rubinstein concerto in E flat major. The concert takes place at the opera house of the new Academy of Music.

Members of the Chaminade Club, of Brooklyn, having had personal introductions to their patron saint—Cecile Chaminade—will now go forth doing more ambitious things. As a beginning, concerts hereafter will be given at the Academy of Music. The first of the season is set for Thursday night of this week (December 10). Emma Richardson Kuster is the director.

Music Across the Hudson.

JERSEY CITY, N. J., December 4, 1908.

Mary L. Lockhart, pianist and teacher, is arranging her midwinter pupils' recital, to be given at her New York studio, 810 Carnegie Hall. Some of her New Jersey pupils will also participate on this program.

Jessie G. Fenner is unusually busy with her vocal classes in New York and this city.

The pupils' recital of the music department of Hasbrouck Institute last Friday was enjoyed by the parents and friends of the performers.

A pleasing feature of the concert to be given by the Woman's Choral, in January, will be the singing of a composition for women's voices written by Belle Boltwood, of Jersey City.

The concert of the Schubert Glee Club will be held on December 8, at the High School. Giuseppe Campanari is the soloist.

Hül'ers "Heroic" symphony was performed successfully at the second Dresden Royal Orchestra concert.

SEMIBREVES.

With a view of ascertaining what musical education is afforded the students of our public and private schools. *THE MUSICAL COURIER* has made inquiries of every institution of standing in the country. A brief synopsis of the work of some follows, and the list will be continued in later issues. In these days of the popularity of the cheap and meretricious in music, it is refreshing to note the earnest and conscientious work being done by the schools all over the United States.

THE INSTITUTE OF MUSIC PEDAGOGY, at Northampton, Mass., prepares teachers for the work of supervision in the public schools. The promoters are thorough believers in educational music, and the course of study is arranged so that the graduate is proficient in every department, from primary grades through the secondary school. The course of study includes fundamental sight singing, methods as applied to elementary schools, practice teaching, lessons in harmony, music appreciation, chorus conducting, and methods in voice culture. Upon completion of the course a diploma is granted, which it is claimed is of great value to the holder. The institution can refer to pupils in every State of the Union, and has no difficulty in placing every competent pupil.

WAYLAND ACADEMY, Beaver Dam, Wis., is affiliated with the University of Chicago, and its musical course aims to lay a thorough fundamental foundation, so that pupils can go from there to conservatories, with adequate preparation, to begin the higher course. The piano instruction is given by Beatrice C. Thorpe and Anne Wood, while Mary A. Smith is the vocal instructor. The record of work done by students shows that the instruction given is thorough and conscientious.

FREDERICK COLLEGE, of Frederick, Md., gives a full course in sight reading, voice culture and effective glee club work. Instruction is also given in piano, flute, mandolin, etc. George Edward Smith is the musical director, assisted by A. V. Collins and Mrs. Jones. The faculty realizes the importance of laying the foundation of correct musical tastes while the minds of the pupils are in their formative state, and this college is one of the many similar institutions doing excellent work along the lines of musical development in America.

SOULE COLLEGE, Murfreesboro, Tenn., places its musical instruction in the capable hands of Muriel Iredale, who has won high honors at Leipzig, London and at home. With a patronage of about two hundred in the college, the music department is well represented. The usual courses in harmony, history of music, theory, etc., are followed by special instruction in ear training. A musical kindergarten and a kinder orchestra are features of the institution reflecting the initiative and proficiency of the musical director.

BLAIRSVILLE COLLEGE, Blairsville, Pa., has a musical department under the direction of Emil Stendel, whose chief aim is to afford a thorough knowledge of the principles of music. During the year a number of recitals are given by the pupils, and, judging by the programs received by this paper, the pupils have attained a very high musical plane. The curriculum includes piano, harmony, history of music, voice culture, development of polyphonic music, operatic music and the study of the polyphonic styles of classical composers.

FREDERICKSBURG COLLEGE, Fredericksburg, Va., affords its pupils thorough instruction in piano, violin and voice culture. Frederick A. Franklin is the musical director, and he and his assistants supervise the instruction of about sixty-five pupils. The college orchestra of about twenty pieces gives frequent concerts, which demonstrate the progress made by the pupils. In addition, the college maintains a choral class of nearly forty voices, which has earned a high reputation in Virginia musical circles.

OTTERBEIN UNIVERSITY, of Westerville, Ohio, is very proud of its flourishing musical department. It offers to the students, in addition to the regular school of music diploma, a degree of Bachelor of Music. Over 200 pupils are enrolled, and work under the care of a full and competent faculty. An extensive addition is being erected at present, and the future of the college, under the care of the acting director, G. G. Grabill, bids fair to be one of the most flourishing in the country.

ST. GEORGE'S SCHOOL, at Newport, R. I., is a church school, under the musical direction of Walter R. Cowles,

Mus. Bac. The school is in six classes, affording a thorough groundwork in the study of music, each class following a different musical course, and the whole school holding singing exercises once a week. Practice is provided for piano and violin students, and particular attention is given to the boy choir, which meets for rehearsal four times a week.

SHURTLEFF COLLEGE, Upper Alton, Ill., has a school of music which has been in successful operation for some years, under the direction of Prof. W. D. Armstrong. The course of study is complete and the faculty a very strong one. Professor Armstrong ranks high as a musician, composer and artist, and the work that he has performed in this institution during the past fourteen years has done much to enhance his reputation in both of these respects.

THE CAPITOL COLLEGE OF ORATORY AND MUSIC, Columbus, Ohio, under the direction of Frank S. Fox, will soon extend its work through the addition of a new twelve room building. It has a college charter, a well equipped library, and a very comprehensive curriculum, which insures a thorough foundation to all its students, besides a complete mastery of the higher branches of music. This institution is doing good work in a very thorough manner.

BAKER UNIVERSITY CONSERVATORY OF MUSIC, Baldwin, Kan., is under the skillful guidance of R. G. McCutcheon, assisted by a numerous and competent faculty. His aim is to make the study of music cultural rather than technical. The school has an excellent oratorio association, which gives a three days' festival annually. The standard of work in this institution is unusually high, and reflects credit both to the pupils and the faculty.

THE ACADEMY OF THE HOLY NAME, at Albany, N. Y., pays special attention to musical instruction. They have a competent faculty and weekly classes are held in rudimentary music, musical forms, harmonic analysis, history of music and acoustics, harmony and counterpoint, ear training, musical dictation, and choral and sight singing. The institution registers about 150 pupils annually, and is in charge of Sister Alphonsus.

THE ELIZABETHTOWN COLLEGE, Pennsylvania, has a well developed music department, comprising both vocal and instrumental branches. A four years' piano course, a two years' music teachers' course, and a course in voice culture are provided. In addition, the students have the privilege of taking literary work in connection with their musical studies, and every encouragement is offered to students.

THE STATE NORMAL AND TRAINING SCHOOL, of Cortland, N. Y., gives instruction in vocal, instrumental and orchestral music, under the care of Minnie M. Alger. The course includes high school classes and professional classes, and the subject matter comprises sight singing, musical analysis, musical history with illustrations, conducting and orchestra practice.

PERSONAL MENTION.

JOSEPH VILIM, who has had considerable experience in teaching the violin, is now the head of the American Violin School, which is meeting with considerable success. Graduating from the Conservatory at Prague, Mr. Vilim soon established a reputation among violinists of high rank. For several years he was a member of the Theodore Thomas Orchestra, but soon found the demands on his time made by applicants for instruction were so great that he was compelled to devote himself entirely to that branch of his profession. His continued success necessitated the establishing of his own institution, and today the American Violin School, of Chicago, is one of the best known schools of the West. The headquarters are in Kimball Hall, and the instruction ranges from the primary grades to the highest state of musicianship.

JOHN T. WATKINS, whose headquarters are at Scranton, Pa., is the musical director of the Montrose Choral Society, the Young People's Choir, the Junger Männerchor, the Scranton Oratorio Society, the famous Schubert Quartet, the Keystone Academy, and, in addition, is precentor and soloist in the Baptist Tabernacle. Mr. Watkins studied voice culture under Dr. Carl E. Dufft, of New York City; Frederick King, at the Royal Academy of Music in London; J. W. Parson Price, and J. Harry Wheeler in New York City. Mr. Watkins has had a varied and successful career and has built up a fine reputation as a care-

ful and competent teacher. His record of prizes won by choirs and societies he directs is a very lengthy one, and comprises victories in nearly every part of the country.

LILLIAN ADAMS, a talented pianist who has just returned from study in Europe, made her debut November 17, at the Gamut Club Auditorium, Los Angeles, Cal. Miss Adams was assisted by Mr. and Mrs. Harry Clifford Lott, baritone and pianist, respectively. Miss Adams opened the recital with Beethoven's rondo in G major, which was charmingly rendered. This was followed by Chopin's étude in four movements, the rendering of which revealed talent of high order. The second part of the program consisted of selections from Weber, Moszkowski and Wagner-Liszt, concluding with Liszt's rhapsodie No. 13. Miss Adams possesses temperament, technic and interpretative insight, and undoubtedly has a successful career before her.

GRANT L. WALDSMITH, professor of organ and composition at the South Bend Conservatory of Music, South Bend, Ind., is also organist at the Christian Science Church in that city. He has been a constant student of the pipe organ under Oscar Dunham, one of the best American instructors, and has his studio equipped with a two manual pedal bass reed organ, and an electric pumping motor. Most of his instruction is given individually, as he believes more in that than in class instruction. He is a thorough and conscientious instructor and devotes much of his time to studying. He is persistent and ambitious and the world may expect to hear much more from Mr. Waldsmith in organ circles.

CHARLES H. BOCHAU, musical director of the Maryland School for the Blind, has also been engaged at the Conservatory of the Peabody Institute, as instructor in fundamental training, which latter position he has held since 1898. Mr. Bochau has studied composition with Asger Hamerik and Otis B. Boise, piano with Richard Burmeister and voice with E. Edward Heimendahl. His church work began some years ago as choirmaster of the Westminster Presbyterian Church, which position he resigned lately to accept that of the Seventh Baptist Church, in Baltimore. Mr. Bochau has composed quite a number of pieces for the violin and piano and has a brilliant future as a musician before him.

EMIL KNOEPKE is the instructor of the cello at the Cincinnati College of Music. He is a pupil of Otto Luedeman, and has gained his experience in orchestras in Germany, Austria-Hungary, Roumania, Russia, Switzerland and England. He came to America in 1900 with the Edouard Strauss Orchestra. He was subsequently with the Pittsburgh Symphony Orchestra and later with the Cincinnati Symphony Orchestra. Mr. Knoepke's recital on November 10 last, assisted by Adele Westfield, was much appreciated by a large and discriminating audience. His breadth and technic were especially noticed in his selection, "Gondoliera," which evoked great enthusiasm.

KATHARIN FINLEY, of Joliet, Ill., is one of the best known violin teachers in the State. After studying the violin for a number of years with local teachers, she studied for two years with Errico Sansone, of Chicago. Subsequently she studied under Herbert Butler, a graduate from the American Conservatory of Music. She has done considerable solo work and has had good experience in orchestral music. Miss Finley teaches also elementary harmony and ear training, and is a reliable and conscientious teacher.

FRIEDERICH KOCH is one of the best known musicians in the West, being conductor of the Charleston Choral Club, in Charleston, Ill. Mr. Koch has made a name for himself as a conscientious and competent artist. He is also in charge of the State Normal School, which position he has occupied for ten years. His experience and training were gained as a pupil of Stockhausen, in Frankfurt; singing afterward at the Peoria and Davenport Sängerkorps with the Chicago Symphony Orchestra, and also with the St. Louis Symphony Orchestra, under Alfred Ernst.

WARREN W. ADAMS is one of the well known vocal teachers of Boston, Mass., and has made a reputation as a director of church music and choral societies in that city during the last fifteen years. He has directed many of the standard oratorios, and his list of pupils numbers those from nearly every State. As a pupil of Theodore Thomas, William Miles, William Whitney, Max Heinrich, Charles R. Adams and Carl Zerrahn, Mr. Adams laid a solid foundation for the many successes he has since achieved.

JOHN LORING COOK, lyric tenor, of Steinway Hall, Chicago, conducts a very prosperous school of vocal instruction. He has a high clear sympathetic tenor voice, which he has under splendid control. He is not wedded to any narrow school of singing, preferring to teach and treat each

pupil individually. He gives over sixty individual lessons weekly, besides attending to the work of his own school and devoting one day of the week as head of the voice department at Bodfords School, Rockford, Ill.

HARRY PACKMAN, organist, choirmaster and teacher, of La Crosse, Wis., is an Englishman, who came to this country some six years ago. He received a very thorough musical training in English cathedrals, being an old cathedral choir boy. He has held several important positions in this country, being now in charge of the First Congregational Church. He is principal teacher also in the La Crosse School of Music, having charge of the senior piano, organ and harmony classes.

THE REV. GREGORY HUGLE, O. S. B., director of music at Conception, Mo., writes this paper that daily High Mass is chanted every morning in the Abbey Church, and that the Divine Office (Canonical Hours) is likewise solemnly performed every day. The music used is the traditional Gregorian chant, which in recent years has been inaugurated and perscribed for the whole Catholic world by Pope Pius X.

MAUD LEE BISSELL, the pianist, has had quite a successful season, and numbers a large circle of students at her studio in the Powers Building, Rochester, N. Y. She is an artist whose work has received unequalled praise, both for her technic and her sympathetic interpretations, and she has built up a very fine reputation as an excellent and painstaking teacher.

EMMA EBELING is one of the best known piano teachers of Columbus, Ohio. For fifteen years she has had experience as a teacher and accompanist, following the Leschetizky method. Her training was received entirely at the hands of her uncle, Herman Ebeling, one of Leschetizky's famous pupils.

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Madame Melvin-Smith Teaches the Marchesi Method.

Madame Melvin-Smith, a representative of the Marchesi method, and also the method taught by Vannucini in Florence, Italy, is having fine success as a teacher of singers in this country. Madame Melvin-Smith has her residence studio at 120 West Ninetieth street. After several years' study with Madame Marchesi in Paris, Madame Melvin-Smith, who had previously studied in Italy, won the complete confidence of the famous mistress of singing in the French capital. Besides her vocal accomplishments, Madame Melvin-Smith is an excellent linguist, speaking both Italian and French as perfectly as any native of Paris or Florence. Thus, when Madame Mel-



MADAME MELVIN-SMITH.

vin-Smith returned to this country she received from Madame Marchesi full and free permission to advertise herself as an exponent of the Marchesi method. The voice of Madame Melvin-Smith attracted wide attention in Europe, where she sang operatic roles written for both lyric and dramatic sopranos. Lucia, Gilda and Norina are in her repertory, and so also are Marguerite, Gioconda, etc. While in London, Randegger became interested in Madame Melvin-Smith, and before her musical education was finished he desired to teach her, realizing that she

had the brain as well as the voice from which artists worthy of the name are developed.

Here in New York Madame Melvin-Smith is now devoting herself wholly to teaching. She assures rapid advancement to those pupils who study diligently. She is training artists for oratorio, opera and concert, and in addition to French and Italian, gives lessons in German diction and all the rest that goes to make a complete lyric education. Madame Melvin-Smith is naturally a believer in the correct method of voice training, a method which develops the voice after the manner of the masters who have given the world the greatest singers. Madame Melvin-Smith has a large class and her pupils, one and all, leave nothing undone to spread the news of the good work that is being accomplished at the Melvin-Smith studios. Some of her pupils have been placed in positions in which they are winning glory for themselves and more renown for their teacher. Pupils who receive their training in a studio of this character must be heard from, but if they are not it will be their own fault. Madame Melvin-Smith inspires the singers of both sexes with her own ideals and ambition, and the rest can only come through study with an artist-teacher like her. Lack of preparation is the cause of nine-tenths of the failures in this world, and this applies with double force to music and singing. There is no abiding place for a half-schooled singer or musician. Sooner or later the ignorance is exposed and then, what? But Madame Melvin-Smith is not in the ranks of those who do indifferent work or send badly equipped singers out into the world.

Frank Ormsby as Samson.

Frank Ormsby, the tenor, has achieved a new success in the role of Samson, in Saint-Saëns opera presented in concert form in Milwaukee. Some press notices read:

The title role was performed by Frank Ormsby, tenor, who, in possession of a good oratorio voice of wide range, flexibility and of splendid finish and culture, carried the part of Samson very satisfactorily through the most auspicious role of the week here, in a series of trying situations.—Milwaukee Free Press, November 24, 1908.

Frank Ormsby sang the part of Samson with a good knowledge of the score, and he is very musicianly. His performance was very pleasing.—Milwaukee Evening Wisconsin.

Frank Ormsby is a thoroughly well-studied singer, and his tenor was vocally excellent and dramatically good.—Milwaukee Journal.

Mr. Ormsby has a magnificent, velvety and flexible voice, and he sang the third act in a really masterful fashion.—Milwaukee Germania Abendpost (translation).

Frank Ormsby, as Samson, was excellent, especially in the lyric parts.—Milwaukee Herald (translation).

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Two Apollo Clubs Endorse Jomelli.

R. E. Johnston, the manager of Madame Jomelli's concert tour, received last week two unsolicited endorsements from two Apollo clubs, one from Minneapolis and the other from Pittsburgh. The letter from Minneapolis is signed by the chairman of the concert committee, and the one from Pittsburgh is signed by the secretary. Copies of the two letters follow:

APOLLO CLUB,
MINNEAPOLIS, MINN., December 2, 1908.

R. E. Johnston, St. James Bldg., New York City:

DEAR SIR:—Enclosed find the newspaper criticisms of last night's concert, and allow me to say that Madame Jomelli surpassed even our fondest expectations. Words are inadequate to express the beauty and grandeur of her voice, or the consummate art with which she displays it, added to it a gracious and charming stage presence, which captivated the audience and our club as well.

We shall live in the hope of having her with us again in the near future.

Yours very truly,
(Signed) GEORGE B. EUSTIS,
Chairman Concert Committee.

APOLLO CLUB OF PITTSBURGH,
DECEMBER 4, 1908.

R. E. Johnston, New York City:

DEAR SIR:—I am writing to tell you how decidedly pleased we, as a club, and our audience of 3,000 were with the work of Madame Jomelli at last night's concert, and her graciousness in responding to encores seemed to particularly please our listeners.

I am very glad to be able to write you in this happy vein and trust we may be able to do further business together as time progresses.

Yours very truly,
(Signed) E. H. DAVIS,
Sec'y Apollo Club of Pittsburgh.

Calzin in Philadelphia and Chicago.

Alfred Calzin, the brilliant young American pianist, has added to his laurels by recent performances in Philadelphia and Chicago. In Philadelphia he played under the auspices of the Young Men's Hebrew Association, November 28. In Chicago likewise he achieved great success. Two criticisms are appended:

Calzin, the pianist, is a young man of pronounced ability. He gave a most interesting reading of the Chopin B minor scherzo.

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The exquisite andante movement was particularly tender and sympathetic. Calzin belongs to that rare class of pianists who draw a good tone from the instrument.—Philadelphia Record, November 29, 1908.

Alfred Calzin made his first appearance in this city and displayed a fluent technique and plenty of power. The "Rackoczy March," arranged by Liszt, is the poorest of that master's rhapsodies, though through it a virtuoso can display his technique, which Mr. Calzin did. "La Nuit," by Glazounow, was the best played of his selections.—Chicago Examiner, November 2, 1908.

Cunningham's Success in "La Vita Nuova."

Claude Cunningham, the baritone, was decidedly successful in the recent performance of Wolf-Ferrari's "La Vita Nuova," with the New York Oratorio Society, at Carnegie Hall. Some opinions of the New York critics follow:

Claude Cunningham achieved a decided success with the baritone solos.—New York Morning Sun, December 3, 1908.

Claude Cunningham sang the utterances of Dante, his phrasing and intonation being excellent.—New York Tribune.

Claude Cunningham sang the baritone solos with fervor and artistic style.—New York Times.

The most striking departure from the production of a year ago was that Dante's sonnets, "Ye Ladies All That With Love Are Acquainted" and "You That the Burden Bear of Bitter Sorrow," interpolated in the poet's Italian by Campanari, were last night given eloquently in English by the baritone, Claude Cunningham.—New York Evening Sun.

The performance had some admirable points. Claude Cunningham in particular sang the baritone solos with beautiful voice and fine insight into the meaning of text and music.—New York Globe.

Claude Cunningham, the baritone, gave a splendid performance.—New York Telegram.

Spokane Musical News.

Spokane, Wash., November 27, 1908.

The Wagner Club, of Spokane, opened its season with a concert by Madame Rappold, Madame Jacoby, Mr. Martin and Mr. Campanari, three of these being members of the Metropolitan Opera Company, from New York. Mrs. C. S. Voorhees is chairman of the committee giving the series of artist's concerts this season at the Spokane Theater.

Mrs. J. J. Browne entertained a hundred ladies of Spokane at a musical at her home on Moran Prairie the afternoon of November 12. The program was presented by Pearl Hutton Shradar, soprano; Lisle Dunning, violinist, and Mrs. Robert Glen, accompanist. The house was profusely decorated with roses and carnations, and assisting Mrs. Browne in receiving were: Mrs. Carlos H. Weeks, Mrs. Robert E. Strahorn, Mrs. Boyd Hamilton, of Coeur d'Alene; Mrs. A. E. Stuhl, of Colfax; Mrs. Earle Brown, Mrs. Guy Browne, Mrs. Olive, of Wenatchee, and Mattie Reed, of Oakesdale.

Franz Mueller has resigned as organist at the First M. E. Church and is succeeded by Mrs. S. F. Grover, formerly organist at Jefferson Street Methodist Church. Mr. Mueller will devote his time to his pupils and compositions.

son Street Methodist Church. Mr. Mueller will devote his time to his pupils and compositions.

Madame Nordica will make her third appearance before a Spokane audience, November 28, when she will give scenes from Wagnerian operas at the Spokane Theater. Madame Nordica will come to Spokane from Salt Lake, where she opened the new Colonial Theater, November 17, going there direct from New York. She has the record box office receipts for a performance by any one person in Spokane.

Dr. R. A. Heritage, who has been at the head of musical conservatories for thirty years, part of the time in Spokane, has formed a partnership with M. E. Robinson, of Chicago, to put on operas and cantatas with amateur talent in the larger towns of the United States and Canada. They own books and costumes for eight musical plays.

Francis E. Woodward is arranging for the presentation of a series of light operas in Spokane this winter and spring. The first will be the "Bohemian Girl" and will be followed by "Pinafore," in which he will introduce several of his advanced pupils. He has also been engaged to conduct an organization which is in process of formation, to be known as the Spokane Opera Club.

Louis Aschenfelder, pupil of Eugene Bernstein, has returned from New York and will make his home in Spokane. His first recital at Tekoa, Wash., was a success. Another Spokane boy to receive a welcome in musical circles is Albert Uhl, pianist, who is associated with Arthur Frazer. Mrs. Charles Freese and Mrs. Harry L. Brown assisted at Frazer's annual recital, at which the patronesses were Mesdames B. L. Gordon, Cyrus Happy, Ernest De Lashmuth, Pearl Hutton Shradar, Frederick H. Mason and F. N. Churchill.

Frank T. Miles, who returned from abroad a year ago, has been appointed organist at the church of Our Lady of Lourdes, where, at the opening of the new pipe organ, he played two selections by his former instructor, M. Guilmant, rendering the "Wedding March" and "Allegretto" in B minor.

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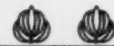
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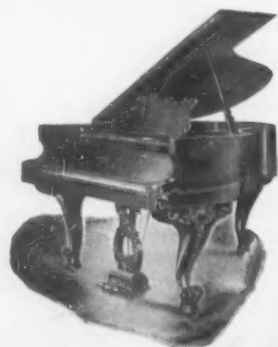
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